

AMERICAN RESEARCH CENTER IN EGYPT

NEWSLETTER



NUMBER 115

SUMMER 1981

THE ARCE NEWSLETTER

NUMBER 115, SUMMER 1981

IN MEMORIAM, MORROE BERGER	3
IN MEMORIAM, OMM SETY, <i>Bob Brier</i>	5
THE DRAUGHTSMEN OF DEIR EL-MEDINA: A PRELIMINARY REPORT, <i>Kathleen Keller</i>	7
A REEXAMINATION OF THE MIDDLE KINGDOM ROCK INSCRIPTIONS BETWEEN ASWAN AND PHILAE, <i>Robert D. Delia</i>	22
EASTERN DESERT METAL DEPOSITS, <i>Prentiss S. de Jesus</i>	26
ARCHAEOLOGICAL REPORT: FUSTAT-C: A FINALE AND A BEGINNING, <i>George T. Scanlon</i>	30
BRIEF FELLOWS' REPORTS	34
ARCE NEWS AND ANNOUNCEMENTS CAIRO DIRECTOR'S REPORT NEWS	39
NEWS OF OTHER ORGANIZATIONS	43
BOOKS AVAILABLE FOR REVIEW	44

Cover: Head of the Goddess Ma'at; Fig. 12 from C. Keller's article within.
From Hall I of KV 14 (Tausert/Sethnakhte). Photo by C. Keller.



AMERICAN RESEARCH CENTER IN EGYPT
INCORPORATED

1117 International Affairs Building
Columbia University
New York, NY 10027
United States of America
Telephone: (212) 280-2045

2, Midan Qasr el-Dubbarah
Garden City, Cairo
Arab Republic of Egypt
Telephone: 28239-33052
Cable Address: AMARCH
CAIRO
Telex: 93672 NOIS UN
ATTN: ARCE

The ARCE NEWSLETTER is published quarterly. The subscription rate for non-members residing in either the U.S. or Canada is U.S. \$15.00 per year. Foreign subscriptions are charged at an annual rate of U.S. \$20.00. All opinions expressed by the authors are those of the authors themselves and do not reflect ARCE policy or endorsement.

Betsy M. Bryan, Editor

OFFICERS OF THE AMERICAN RESEARCH CENTER IN EGYPT, INC.

President: Muhsin S. Mahdi	Executive Director:
Vice President: Nicholas B. Millet	Paul E. Walker
Treasurer: Jere L. Bacharach	Cairo Director: James Allen

ANNUAL MEMBERSHIP DUES (include NEWSLETTER and JOURNAL)

Student (Full-time, U.S. and Canada)	U.S. \$ 20.00
Regular (Resident of U.S. and Canada)	25.00
Regular (Resident of foreign country)	30.00
Contributing	50.00
Supporting	100.00
Sustaining	250.00
Patron	500.00
Institutional Member	500.00

Research Supporting Member \$2500.00

IN MEMORIAM

Morroe Berger, friend and former President of the ARCE, professor of sociology at Princeton University, an authority on the contemporary Near East and its social institutions, and a scholar of jazz, died April 7, 1981 at his Princeton home, 72 Clover Lane. Professor Berger, 63, suffered an apparent heart attack in his sleep.

The New York City-born sociologist was a prolific writer and frequent lecturer on the Near East, on popular culture in the United States, and on the sociological analysis of political power.

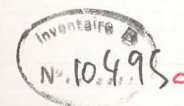
Dr. Berger was one of the first academicians to write about jazz and his life-long interest in this music culminated in a recently completed book about Benny Carter which was authored in collaboration with his eldest son, Edward, and with James Patrick of SUNY, Buffalo. The book is to be published by the University of California Press.

Under the sponsorship of the U.S. Department of State in 1975, Professor Berger and Benny Carter, the famous jazz musician, made a concert and lecture tour of the Middle East.

A broad range of scholarship is reflected in Professor Berger's publications which include Bureaucracy and Society in Modern Egypt (1957); The Arab World Today (1962); The New Metropolis in the Arab World (1963), which he edited; Islam in Egypt Today (1970), and Real and Imagined Worlds: Social Science and the Novel (1977). He was also the editor and translator of Madame de Staël on Politics, Literature and National Character, published in 1964.

In 1943, he attended the Army Specialized Training Program at Princeton, studying Arabic, Islamic history and culture, and the political and social history of the Near East. He was one of twelve students selected for military assignments requiring knowledge of the Arabic language and the Near Eastern area, and was assigned to posts in India, Egypt and Iran. His military experience also included service in the language section of the War Department's Military Intelligence Service.

Dr. Berger joined the Princeton faculty in 1952 after several years as a research specialist with community agencies. A graduate of the City College of New York in 1940, he earned his M.A. (1947) and Ph.D (1950) at Columbia University. In 1947, while studying and teaching at Columbia, he won the Bancroft Prize in History given by the Association for the Study of Negro Life and History for his scholarly essay on "Jazz: Resistance to the Diffusion of a Culture Pattern", published in the Journal of Negro History.



At Princeton, Professor Berger gave courses in both the Department of Sociology and in the Program in Near Eastern Studies. He was director of the latter from 1962 to 1968, and served as chairman of the Department of Sociology from 1971 to 1974. Under the auspices of the Program, he spent three academic years in Egypt doing research, most recently in 1964-65.

From 1963 to 1968, he was chairman of the Joint Committee on the Near and Middle East of the American Council of Learned Societies and the Social Science Research Council. He was a member of the American Sociological Society and the Eastern Sociological Society, Corresponding Member of the Institute for the Study of Economic and Social Development, University of Paris. He was a member of the governing bodies of both the American Research Institute in Turkey and the ARCE. He served three terms as president of the Center beginning in 1974. He was also the first president, in 1967, of the Middle East Studies Association of North America.

IN MEMORIAM

Omm Sety 1904-1981

Dorothy Louise Eady was born in London in 1904. At the age of three she fell down a flight of stairs and was knocked unconscious. When she regained consciousness she began crying and said that she wanted to go home. From this time on she had a strong longing to go to Egypt. Repeatedly in her dreams she saw a "huge house" which later she learned from pictures was the temple of Seti I at Abydos. As a child she frequently stayed out of school to visit the Egyptian galleries of the British Museum. There she met E.A. Wallis Budge who taught her hieroglyphs.

In 1931 she went to Egypt where she married an Egyptian and had a son whom she named Sety. From then on she was known as Omm Sety, mother of Sety. After her marriage broke up she dedicated herself to her job with the Antiquities Service, working with Hassan Selim at the Giza necropolis and then with Ahmed Fakhry at Dashur.

In 1956 her life-long dream to live at Abydos was realized when she was transferred there to work on the inscribed fragments from the temple of Seti I. In 1969 she reached the age of 65 and was retired from the Antiquities Service. Living in a small house which she had purchased in the village of Aba el Medfuna, she supplemented her small pension by doing needlepoints of ancient Egyptian scenes and hieroglyphic inscriptions. These she sold to tourists she met at the Abydos resthouse.

While she lived in the local village style, those who knew her realized that she felt a closer kinship to the ancient Egyptians than to the modern. She spoke of temple life in ancient Egypt as if it were from firsthand knowledge, as she indeed believed it was. While some Egyptologists were sceptical of her claim to have been an ancient Egyptian associated with the temple of Seti I, all respected her and admired her intimate knowledge of Abydos. She had a great sense of humor and loved telling and hearing jokes. Although she was relatively isolated from modern electronic society she was keenly aware of it. She told me that one thing she would have loved to see was "Star Wars". She said, "It must be marvelous!" During one visit when I told her I admired her hieroglyphic needlepoint which hung above her bed (It said, "Osiris, Lord of Abydos".) she had her adopted son, Ahmed, take it down and present it to me as a gift. Others who knew her have similar stories.

When I visited her a few days before her death to discuss a film that was to be made about her, she was enthusiastic even though she was just recovering from a broken leg which had

made her an invalid for a year. When I mentioned that it must have been difficult for her being a captive in her home, she said that she was a willing captive at Abydos.

In May of 1979 she wrote "I have a tomb prepared in my garden, in the ancient style and am now waiting for the second half of my wish to come true - to die and be buried here." When I left her on April 14, 1981 and said I'd be back to see her in June she said, "If you don't find me here, I'll be out back in the garden." The next week, Omm sety of Abydos died.

Bob Brier

THE DRAUGHTSMEN OF DEIR EL-MEDINA: A PRELIMINARY REPORT

Acknowledgments:

The investigator wishes at the outset to express her deep appreciation to Dr. Abdel Qader Selim, Acting President, Egyptian Antiquities Organization, and the members of the Permanent Committee on Monuments for permission to undertake work on this project in Egypt; to Mr. Ibrahim Nawawi, Director of Pharaonic Sites, and Dr. Aly el Kholi, General Supervisor of Upper Egypt for their assistance in organizing the portion of the project to be carried out at Luxor; to Mr. Mohammed es-Sugayer, Chief Inspector at Luxor; Mr. Yehvia Mohammed Eid, and Mr. Mohammed Behaa, Inspectors on the Western Side; and Mr. Nagi Gaffer and Ms. Mohammed So'ad Abd el Ma'ati, the inspectors assigned to me, for making possible my work in the royal tombs at Thebes. My work in the Egyptian Museum, Cairo, was facilitated by the kindness of Mr. Mohammed Mohsan, Director of the Museum; Dr. Mohammed Saleh, Curator; and Mr. Mohammed Gomaa and Mme. Mohassen, curators of the objects involved in my research.

I am, in addition, very grateful to Professor Erik Hornung for graciously allowing me to join him during his work in the tombs of Sety I and Amenhotep III in March, 1981.

Financial support for this investigation while I was in Egypt was provided by a fellowship from the American Research Center in Egypt in the form of PL-480 Funds, administered by the Smithsonian Institution; the European portion of my travel and research was funded by a fellowship granted by the American Council of Learned Societies. I would like here to thank Dr. Paul Walker, Executive Director, and Dr. James P. Allen, Cairo Director of the American Research Center, and their staffs for the assistance while I was in Egypt; and Mr. Thomas V. Noble, Executive Associate, and Ms. Helen Goldsmith of the American Council of Learned Societies for their help.

The two months spent at the Griffith Institute, Oxford, were made pleasant and rewarding by Miss Helen Murray, Archivist, and Ms. Fiona Shachaw.

During the period of my field work in Luxor, the investigator was fortunate enough to enjoy the generous hospitality of Chicago House, and would like, in closing, to express her warmest gratitude to Dr. Lanny Bell, Director, Ms. Martha R. Bell and the staff of the Epigraphic Survey for their kindness and support.

Origin and Organization of the Project:

The origin and development of this investigation into the lives and work of the draughtsmen from Deir el-Medina was outlined in a proposal submitted to the Egyptian Antiquities Organization in Spring, 1980. Briefly, it was an outgrowth of dissertation research carried out in Egypt during 1975-76, under a Project Grant awarded by the American Research Center, during which time research was carried out at the Egyptian Museum, Cairo, and at the site of Deir el-Medina, Thebes, gathering information concerning the corps of workmen responsible for the excavation and decoration of the royal tombs of the New Kingdom. Ultimately, this general topic became focused on a single occupational group within the "crew" - the *ss-kd* ("draughtsmen", "painters"), dwelling principally on the establishment of their relative chronology and genealogical relationships.¹

In the course of assembling documentation on the draughtsmen, my attention was attracted by a group of figured ostraca now preserved in the Egyptian Museum, Cairo, which, in addition to the sketches, bore the names and genealogies of several known draughtsmen of Dynasty XX.² A comparison of all the ostraca "signed" in this manner by two of these draughtsmen (Amenhotep and Nebnefer), resulted in the conclusion that one could, indeed, discern elements of personal style on the ostraca.³ An additional study of the paintings in Th.t. 359 (Anherkha'u), which could be related stylistically to other ostraca in the Egyptian Museum⁴, increased my interest in pursuing the study of the artistic output of the Deir el Medina draughtsmen.

As the same group of draughtsmen had been responsible for three distinct groups of work (1) the private tombs and monuments at Deir el-Medina itself; 2) the tombs in the two royal valleys; 3) figured ostraca from both sites, it seemed reasonable to expect that one might establish close stylistic links between the three groups. As paintings in the tombs at Deir el-Medina and monuments in the Egyptian Museum had already been the subject of some previous investigation, I decided to concentrate on the latter two groups of artistic work of the draughtsmen.

The work of the present investigation resolved itself into two parts: 1) An initial period of study at the Egyptian Museum, Cairo, for the purposes of examining and photographing approximately forty-five figured ostraca (both "signed" and unsigned) drawn by the draughtsmen from Deir el-Medina (December 4, 1980-January 12, 1981) and 2) A subsequent period in the field at Luxor, examining and photographing the paintings in twenty-three royal tombs in the Valleys of the Kings and Queens, in order to compile as complete a photographic record as possible of the general stylistic elements of the painting in the royal tombs from mid-Dynasty XVIII - late Dynasty XX. (January 13-March 5, 1981).

During the several weeks which I spent in Cairo, I was able to examine and photograph a series of figured ostraca executed by the same group of draughtsmen responsible for the paintings in the royal tombs at Thebes. Nearly all of the ostraca involved had already been published by Daressy⁵, but the scale of the

photography was too small for detailed studies such as the type I wished to undertake. I therefore concentrated on procuring very close, detailed photographs of the ostraca in question, which have greatly facilitated the study of the idiosyncrasies of the individual draughtsmen who drew them.

During the period of field work in Luxor, I was able to examine and photograph the paintings and painted relief in twenty-three royal tombs, out of the thirty-one which I had originally requested permission to visit. Several factors were responsible for my not being able to see all of the tombs on the list approved by the Permanent Committee on Monuments: 1) some tombs were being used as magazines, and so were not available for viewing; 2) other tombs were in concessions held by other researchers; and 3) still other tombs were considered dangerous to visit - either because of their poor preservation, or because they were considered to be unsafe.

The following tombs were studied and photographed during the period of my stay at Luxor:

KV 2 (Ramesses IV); KV 6 (Ramesses IX); KV 8 (Merneptah); KV 9 (Ramesses VI); KV 11 (Ramesses III); KV 14 (Tausert/Setnakhte); KV 15 (Sety II); KV 16 (Ramesses I); KV 17 (Sety I); KV 19 (Montuherkhepeshef); KV 22 (Amenhotep III); KV 34 (Amenhotep II); KV 35 (Thutmose III); KV 47 (Merneptah-Siptah); KV 62 (Tutankhamun); QV 40 (anonymous queen); QV 42 (Peraherwenemef); QV 43 (Sethherkhepeshef); QV 44 (Kha'emwaset); QV 52 (Queen Tyti); QV 55 (Amenherkhepeshef); QV 60 (Queen Nebettawey) and QV 68 (Queen Merytamun).

Most of the royal tombs are, unfortunately, unpublished; thus the corpus of their paintings and reliefs which can be subjected to detailed stylistic analysis is very limited.⁶ I felt this gap in the photographic record especially keenly when attempting to compare the drawing styles on the figured ostraca with the painting styles in the contemporary royal tombs. If it should prove to be possible to link these two groups of material on a stylistic as well as an iconographic basis, it may be possible more precisely to date other figured ostraca in museum collections, on the one hand, and to identify more positively the draughtsmen responsible for some of the paintings in specific royal tombs, on the other. Conclusions could be drawn by working in both directions: the more it is possible to learn about the artistic processes at work in either of these groups, the more we will know about the other.

Even though much of this work must await the final correlation and study of the data amassed during the course of this investigation, a few preliminary observations concerning aspects of the styles of the Deir el-Medina draughtsmen may be offered at this time - bearing in mind, of course, the tentative nature of the findings.

In the introduction to the present project (see above), it was mentioned that one of the main purposes of this research was an attempt to establish stylistic connections between the "practice" ostraca and the paintings in the royal tombs. This has, in fact,

proved to be possible. One of the most striking examples of this similarity exists between the group of "signed" ostraca now in the Egyptian Museum, Cairo, and the paintings in KV 9, the tomb of Ramesses VI, in which they were found. The two draughtsmen most frequently named on the ostraca are the Draughtsman Amenhotep, son of the Scribe of the Tomb Amennakhte⁷, and the Draughtsman Nebnefer. That there has been, so far as I am aware, no attempt thus far to link the style of these sketches with the style of the tomb may have been due to two closely-related factors: 1) the subject matter of the tomb paintings, on the one hand, and of the sketches, on the other, are sufficiently different not to have invited comparison between the two; and 2) the nature of the multi-stage process - involving both painting and relief, which produced the major figures in a royal tomb and, apparently, a hierarchy of workers, from the senior draughtsmen down to apprentices⁹ - may have discouraged comparison with the single-stage process of a single artist drawing a practice-sketch.

In any event, it was found that the closest similarity between the practice ostraca from - and the paintings in - the tomb of Ramesses VI was to be seen when one compared the ostraca with the paintings on the ceilings of the tomb. Several factors may be responsible for this similarity: 1) the ceiling scenes are painted only, none of them are carved in relief; thus the influence of the relief sculptor on the final appearance of the figures is absent; 2) most of the figures are sufficiently small and simply drawn and colored (using only red outlines on a yellow ground, with a very few details added in black) that a single draughtsman could be charged with the responsibility for a whole figure - or even a group of figures - within the overall composition; and 3) the paint on the ceilings, especially that of the burial chamber (Hall I of the tomb of Ramesses VI, is extremely well preserved, retaining much of its original appearance. The further down the wall - and out towards the entrance of the tomb - one proceeds, the greater is the loss of the original color.

It is, in fact, with the ceiling of the burial chamber of the tomb of Ramesses VI that I propose to begin the study of the paintings in the tomb. The total expanse of this large astronomical ceiling¹⁰ is divided longitudinally in half by back-to-back figures of the goddess Nut, representing the day and the night sky. When the faces of the two large figures of the goddess are considered together (figures 1 and 2)¹¹, it is apparent that two different hands are at work; both the intensity of the linework and the forms of the individual features are quite different. And when these two representations of Nut are contrasted with a third large-scale rendering of the goddess (figure 3)¹², it is clear that this latter figure is distinct from the first two as well, especially when the three different renderings of the ear are considered. Again the quality of the linework, the general proportions of the ear and the forms of each of its constituent parts are different.

However, when the three renderings of the lower portions of the goddess are considered (figures 4-6)¹³, it is clear that the same hand was responsible for the lower torso and legs of the figure of Nut as the goddess of the night sky in the sarcophagus chamber (figure 5) and those of Nut in Corridor C of the tomb (figure 6). Conversely, it seems clear that a different hand

executed the lower torso and legs of the figure of Nut as the day sky in the sarcophagus chamber (figure 4). The most telling points in this comparison are the triangular form of the navel and wide, semi-circular belly folds beneath it which appear on the first two figures - as opposed to the small, circular navel and much smaller belly folds beneath, on the last-named of the three figures.

It is interesting to note in this connection that the same triangular navel and extended belly folds appear on Cairo ostrakon 25029 (detail, figure 7)¹⁴, which was "signed" by the draughtsman Amenhotep and was found in the tomb of Ramesses VI. It may be further suggested that the style of Amenhotep as seen in his rendering of the Theban triad on OC (details, figs. 8 and 9)¹⁵ bears a close stylistic resemblance to work on the ceiling of the burial chamber in KV 9¹⁶ and elsewhere on the ceilings of the same tomb. (figure 10)¹⁷

The data from the royal tombs are, of course, particularly important because they form such a well-dated corpus of artistic material. By tracing the appearance (and disappearance) of specific stylistic traits in a continuous series of royal tombs, it should (ideally speaking, at any rate) be possible to pinpoint the career span of the particular artist who exhibited these same traits.¹⁸

For example, a close similarity exists in the rendering of the details of the interior of the upper part of the ear (as two curving and roughly parallel lines) on many of the major completed figures in the tombs of Merneptah - Siptah (KV 47) and the portions of KV 14 completed by Queen Tausert, his immediate successor. This detail may be seen on the kneeling figure of the goddess Isis, attending the mummy on the bier in the tomb of Siptah (fig. 11)¹⁹, and in the standing figure of the goddess Ma'at (fig. 12) commissioned by Tausert.²⁰

Conversely, the upper portion of the ear of the figure of King Setnakhte sketched on a pillar in the first sarcophagus chamber of the same tomb (fig. 13)²¹ is indicated in a Y-shaped manner. This detail continues further into Dynasty XX as can be seen in the painting of a female-headed standard from the tomb of Ramesses III (KV 11) (fig. 12),²² his immediate successor. It might be argued that the difference in rendering ear detail just described may be ascribed to the first two examples being painted in relief, and the latter two being painted only; but as the painted details of the relief work in the royal tombs do not as a rule follow the sculptured contours, it can be argued that the draughtsman was "free" to render this kind of non-essential detail in his own accustomed manner.²³ In fact, it is possible to see several methods of indicating this type of detail in any given royal tomb.

An additional aspect of this research was to test the hypothesis that the individual artists who composed each of the two "sides" of the tomb confined their activity to that side of the tomb to which they were assigned as members of the crew.²⁴ It has become apparent, both from observing the occurrence of the painted details in the royal tombs, and by inferences from textual sources, that this kind of regimentation was more followed "in the breach than in the observance". This is not the place to go into a detailed

study of this problem, but in reviewing, for example, artistic renderings of the different versions of the "Litany of the Sun" as they appear in several of the royal tombs, it is clear that a given draughtsman moved from one "side" of the tomb to the other as the decoration of the corridor progressed. It is interesting to note, however, that the same decorative details are not often found directly opposite each other on both sides of the corridors.

The above observations are, of necessity, rather rough in their expression, but they amply demonstrate the potentially wide applications which may be derived from detailed study of the artistic output of the Deir el-Medina draughtsmen. Coupled with the evidence which has been obtained from analysis of the textual data on the royal workmen, it should eventually provide as complete a picture of the artistic process and personnel in Ancient Egypt as will ever be possible.

Notes

1. Cathleen A. Keller, *The Painters of Deir el-Medina in the Ramesside Period*, (unpublished PhD dissertation) University of California (Berkeley, Ca., 1978). For the draughtsmen of Deir el Medina see now also E.S. Bogoslovsky, "Hundred Egyptian Draughtsmen", *ZAS* 107 (1980) 89-116, which contains, however, numerous duplications in the table on p. 96 ff. These inconsistencies cannot be discussed here, but must be reserved for a future discussion.
2. G. Daressy, *Ostraca*, Catalogue générale du Musée du Caire, Imprimerie de l'IFAO, (Le Caire, 1901).
3. C. Keller, "Two Painters of the Tomb of Ramesses IV", *ARCE Newsletter*, (Winter/Spring 1977) 16.
4. C. Keller, "The Painter Hormin and the style of Th.t. 359", *American Research Center in Egypt, Inc., Annual Meeting at New York University Abstracts*, 1978, p.9..
5. See note 2.
6. The only royal tombs which have been published to date are the following: KV 9 (Ramesses VI), A. Piankoff, *The Tomb of Ramesses VI* Parts I and II, (= *Egyptian Religious Texts and Representations*, 1, Bollingen Series, XL:1) Pantheon Books, Inc., (New York, 1954); KV 57 (Horemheb), E. Hornung, *Das Grab des Horemheb in Tal der Könige*, Francke Verlag (Bern, 1971); QV 55 (Amenherkhepeshef), F. Hassanein and M. Nelson, *La Tombe du prince Amon-(her)-khepchef*, (CDEAE, Collection Scientifique: Vallée des Reines) Imprimerie de la CDEAE (Le Caire, 1976); QV 66 (Queen Nofretari), G. Thausing and H. Goedicke, *Nofretari: eine Dokumentation der Wandgemälde ihrer Grabes* (Graz, 1971).

7. For documentation on the draughtsman Amenhotep, see now Bogoslovsky, *ZAS* 107 (1980) 97; for the family of the scribe Amennakhte see M.L. Bierbrier, *The Late New Kingdom in Egypt*, (Warminster, 1975), 39 ff., based ultimately on the work of J. Černý, *A Community of Workmen at Thebes in the Ramessid Period* (Cairo, 1973), Appendix D, 339 ff.

8. For references to the ss-kd Nebnefer, see Bogoslovsky, *ZAS* 107 (1980) 102; D. Valbelle has cited a ss-kd Nebnefer as a son of the Deputy Hay (owner of Th.tb.267, but in the index of references to this person, there is no occurrence of the title of ss-kd along with the supposed filiation. (Valbelle, *La Tombe de Hay à Deir el-Medineh* (no. 267), (Le Caire, 1975) 41). Nebnefer is more frequently identified as the son of Hori (Daressy, *Ostraca*, (Le Caire, 1901, 23 and pl. XXII); yet the draughtsman Nebnefer had a son by the name of Pairusekher (OC 25041, 25065, 25092), and surnames beginning with the element pa- are characteristic of the family of Hay (Valbelle, *La Tombe de Hay*, (Le Caire, 1975) 42 index.); it is, of course, not impossible that Hay and Nebnefer were more distantly related.

9. Bogoslovsky, *ZAS* 107, 93.

10. A. Piankoff, *The Tomb of Ramesses VI*, Pt. II, (New York, 1954), pl. 186.

11. Figure 1 = Piankoff, *op.cit.*, pl. 191; fig. 2 = Piankoff, *op.cit.*, pl. 192.

12. Figure 3 = Piankoff, *op.cit.*, pl. 159.

13. Figure 4 = Piankoff, *op.cit.*, pl. 187; fig. 5 = pl. 196; Fig. 6 = pl. 149.

14. Daressy, *Ostraca* (Le Caire, 1901) 7 and plate VI.

15. Daressy, *op.cit.*, 23 and plate XXII.

16. Piankoff, *op.cit.*, plates 187-88 (lowest register, left); plates 192-93 (top two registers).

17. Piankoff, *op.cit.*, plates 178-80.

18. The necessity of using both the artistic evidence provided by the royal tombs and the textual evidence concerning the Deir el Medina workmen is sometimes neglected. Bogoslovsky, *ZAS* 107, 108 says: "By systematizing the available texts... and by attributing the separate draughtsmen to the period of reign of this or that Pharaoh it can be proved who personally of the draughtsmen of the royal necropolis was in charge of the decoration of this or that tomb." (my emphasis). I think this is an oversimplification. Certainly we may suggest that it is logical that this should be the case; but it is far from proved. For instance, we know that a certain group of workmen are recorded as having been at work on the tombs of the sons of Ramesses III in the Valley of the Queens

(López, Ostraca Ieratici, N. 57001-57092, (Catalogo del Museo Egizio di Torino, serie seconda - collezioni, III - fascicolo I) (Milano, 1978), beginning with OT n. 57016 ff. These ostraca were found during the clearance of the Valley of the Queens, and record the conduct of the work done here, rather than in the Kings' Valley. As noted by Bogoslovsky in his table (p. 109), QV 42 is indicated as having been produced by the same group of draughtsmen as the tombs of the reigning king; however he omits any mention of QV 44 (Kha'emwaset) which appears on the same Turin ostrakon (N. 25031) and on an ostrakon in Strassburg (H 112); as well as any reference to the tombs of the other sons of Ramesses III (Sethherkhepeshef and Amenherkhepeshef). He has thus grouped together in a single category draughtsmen who, though they were certainly contemporary, may have worked on only one (or more) of the tombs indicated. Others may, for some reason, not have actually worked on any at all. He also includes (p. 110) sixteen ("sure" and "possibly") draughtsmen as having worked on the tombs of Montuherkhepeshef (KV 19) and Ramesses X (KV 18), when the painted decoration of the former tomb consists of a single corridor, and that of the latter of only a few titularies. It is difficult to see why so many draughtsmen would have been retained to do this work. The point I wish to make here is that while certain draughtsmen were theoretically available to do the work on these tombs by virtue of their being alive at this time, one has to have stronger evidence in order to conclude that they actually did so. And one avenue of research is through stylistic analysis.

19. Porter and Moss, I:2², (plan) 558, corridor c (right wall) 565 (5).

20. Ibid., (plan) 528, Hall I, (right wall); 530 (25).

21. Ibid., (plan) 528, Hall J, pillar Ad; 531, pillars A (d).

22. Ibid., (plan) 510, side room M (right wall); 522 (20).

23. E. R. Russmann, "The Anatomy of an Artistic Convention: representation of the near foot in two dimensions through the New Kingdom", Bulletin of the Egyptological Seminar 2 (1980) 75.

24. J. Černý, A Community of Workmen at Thebes in the Ramessid Period, (Le Caire, 1973) 102.

1980-81 ARCE Fellow
Funded by Smithsonian Institution

Kathleen Keller
Metropolitan Museum of Art
New York, New York



Fig. 1. Head of the Goddess Nut as the Day Sky; Sarcophagus Chamber of KV 9 (Ramesses VI). All photos by C. Keller.

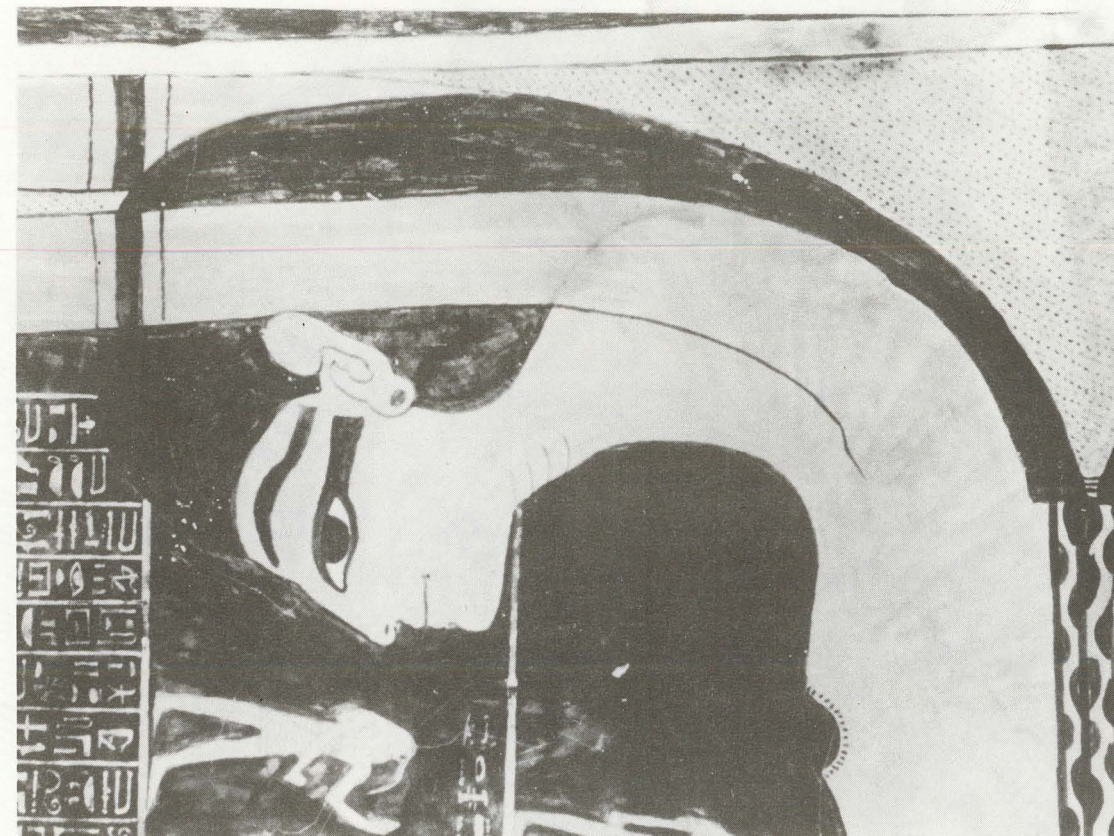


Fig. 2. Head of the Goddess Nut as the Night Sky; Sarcophagus Chamber of KV 9 (Ramesses VI).

Fig. 3. Head of the Goddess Nut; Pillared Hall E in KV 9 (Ramesses VI).

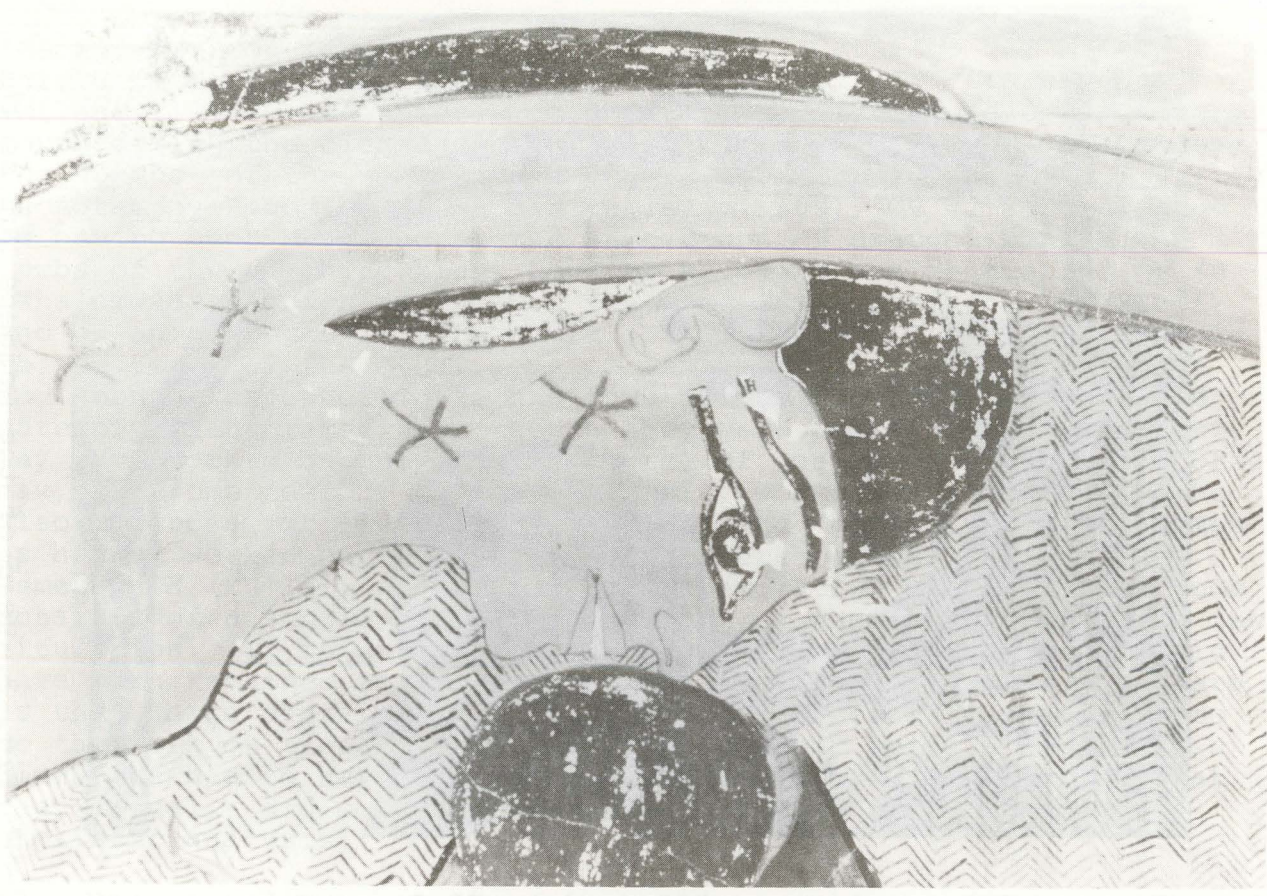


Fig. 4. Lower torso of the Goddess Nut as the Day Sky; Sarcophagus Chamber of KV 9 (Ramesses VI).

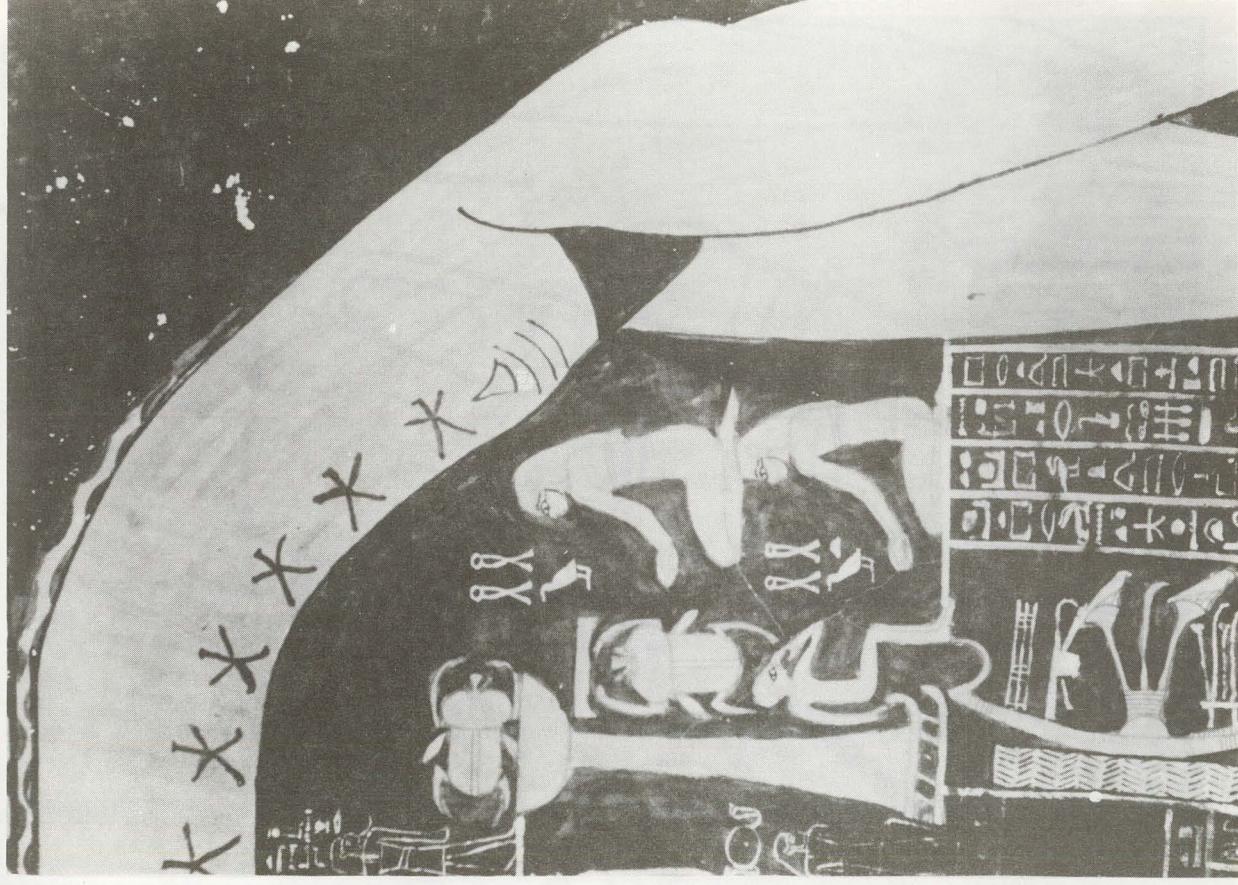


Fig. 5. Lower torso of the Goddess Nut as the Night Sky; Sarcophagus Chamber of KV 9 (Ramesses VI).

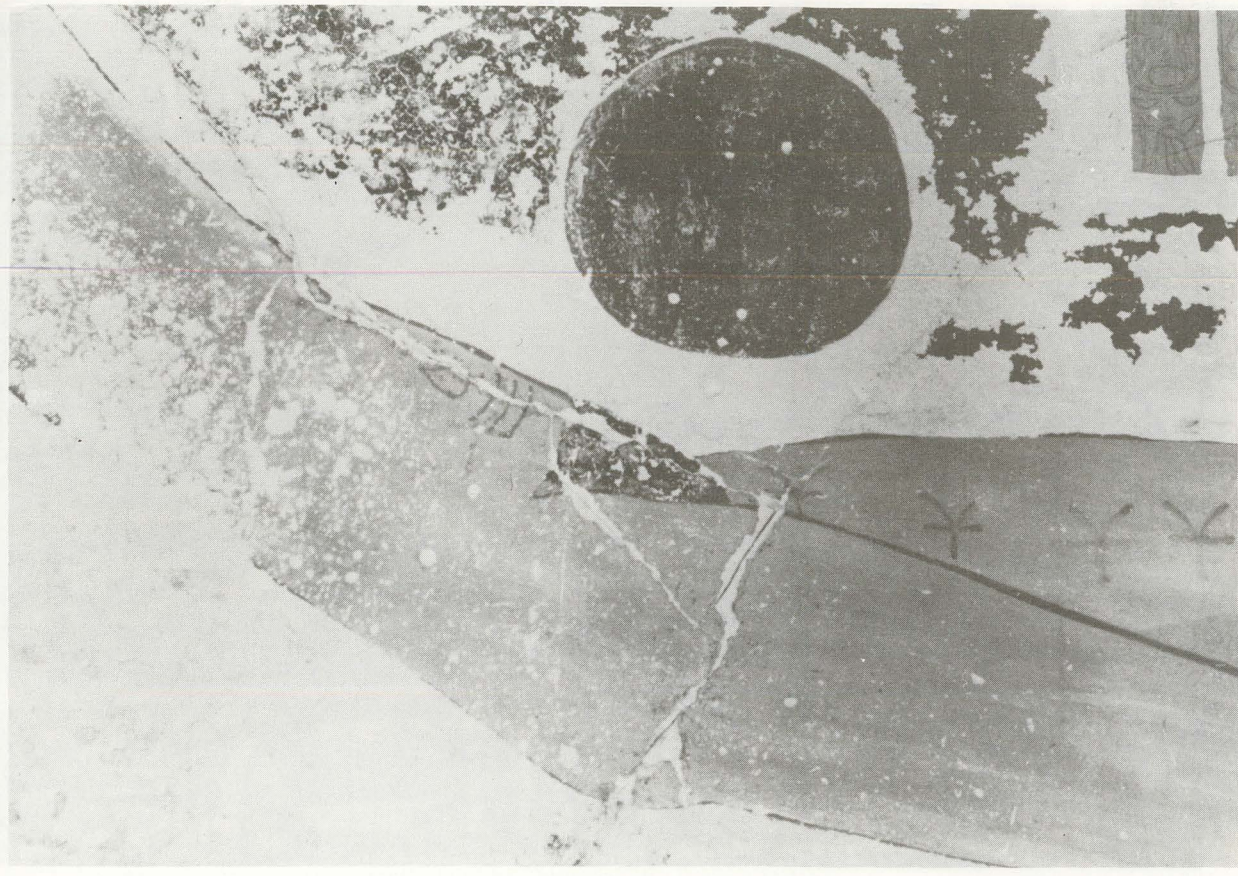


Fig. 6. Lower torso of the Goddess Nut; Corridor C of KV 9 (Ramesses VI).

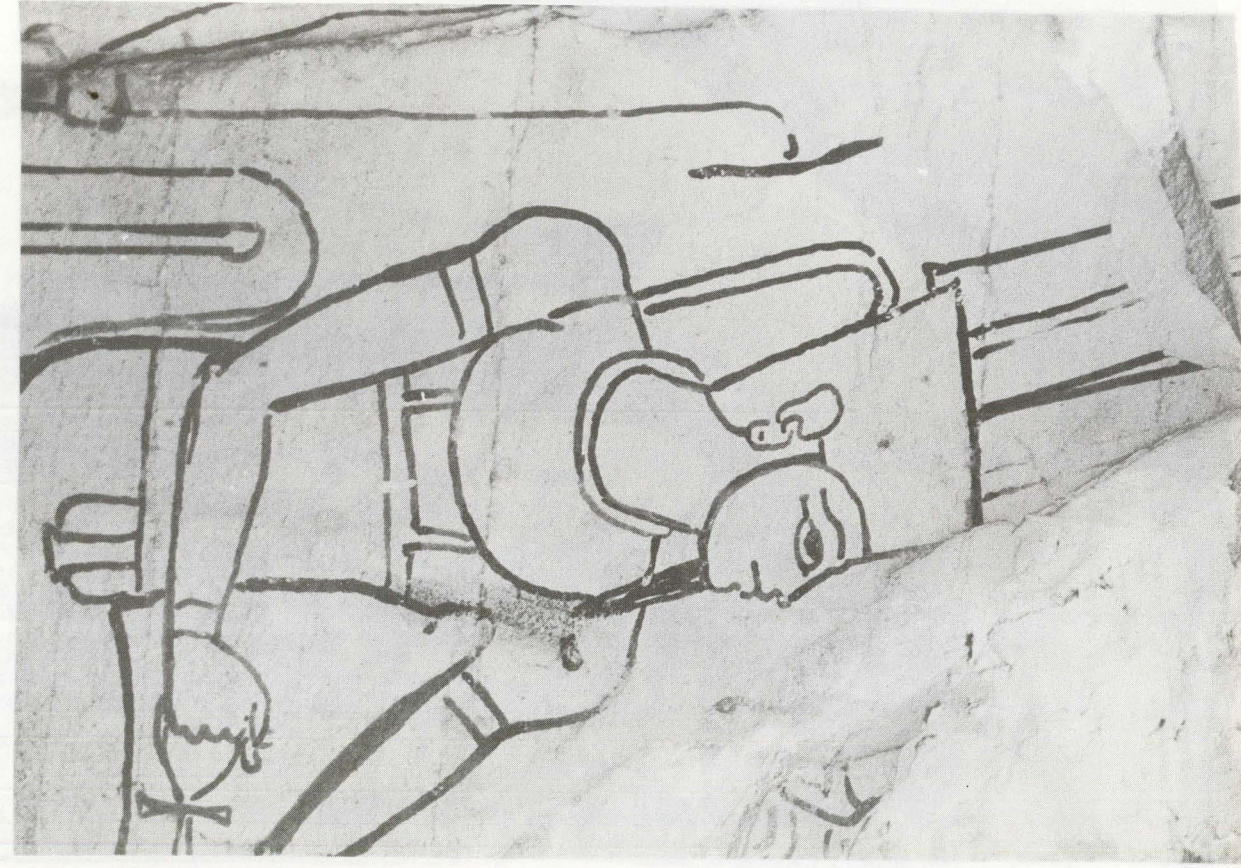


Fig. 8. The God Amun; Detail of
OC 25117.

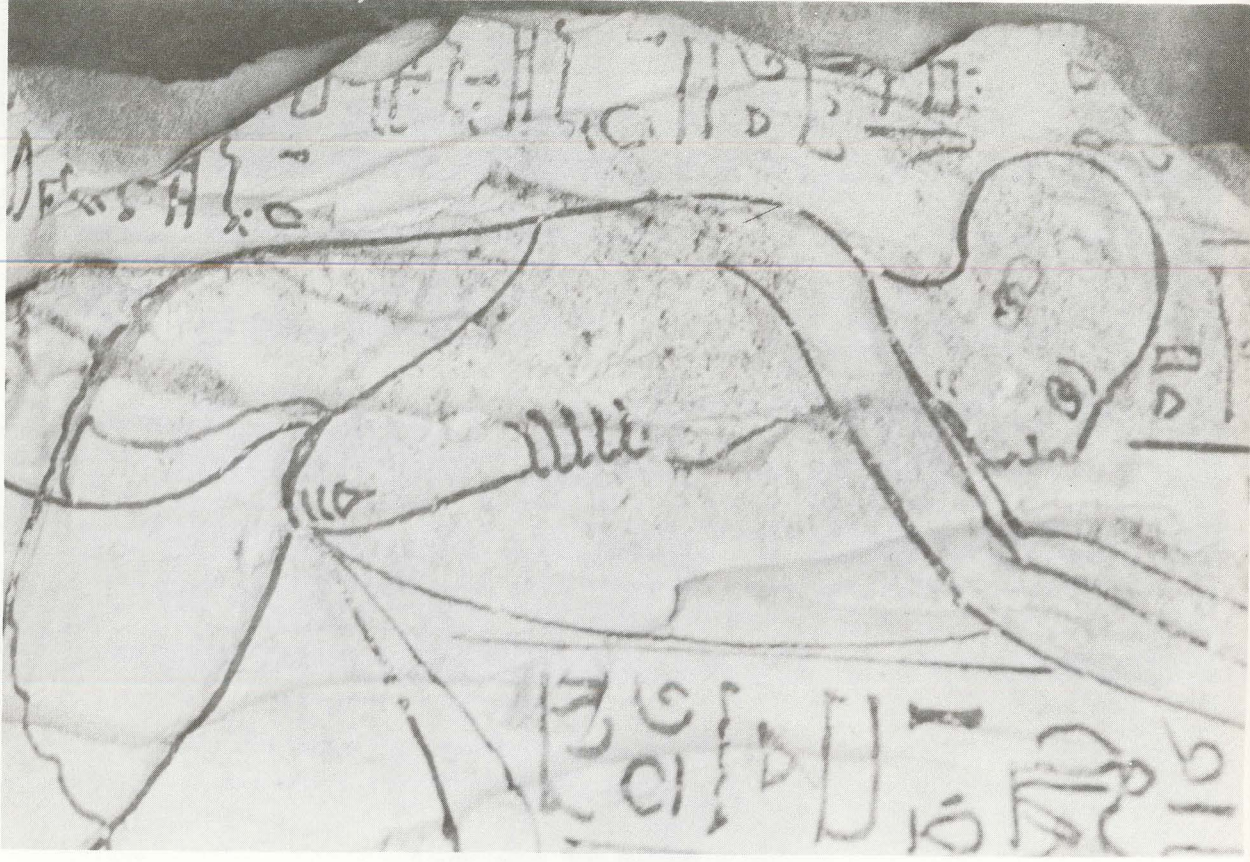


Fig. 7. The Draughtsman Amenhotep kneeling
in adoration of the gods Thoth and Seshat;
Detail of OC 25029.

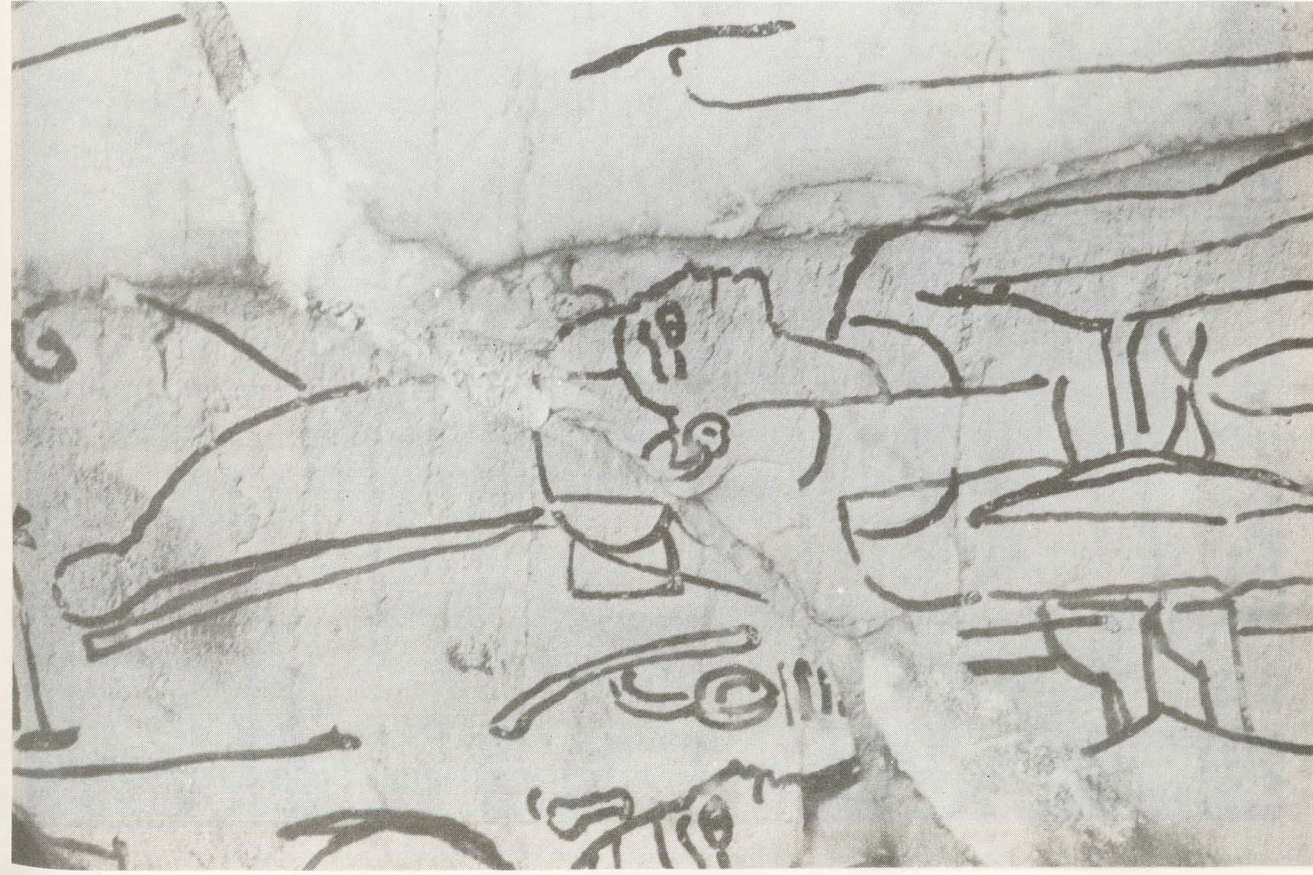


Fig. 9. The Goddess Mut; Detail
of OC 25117.

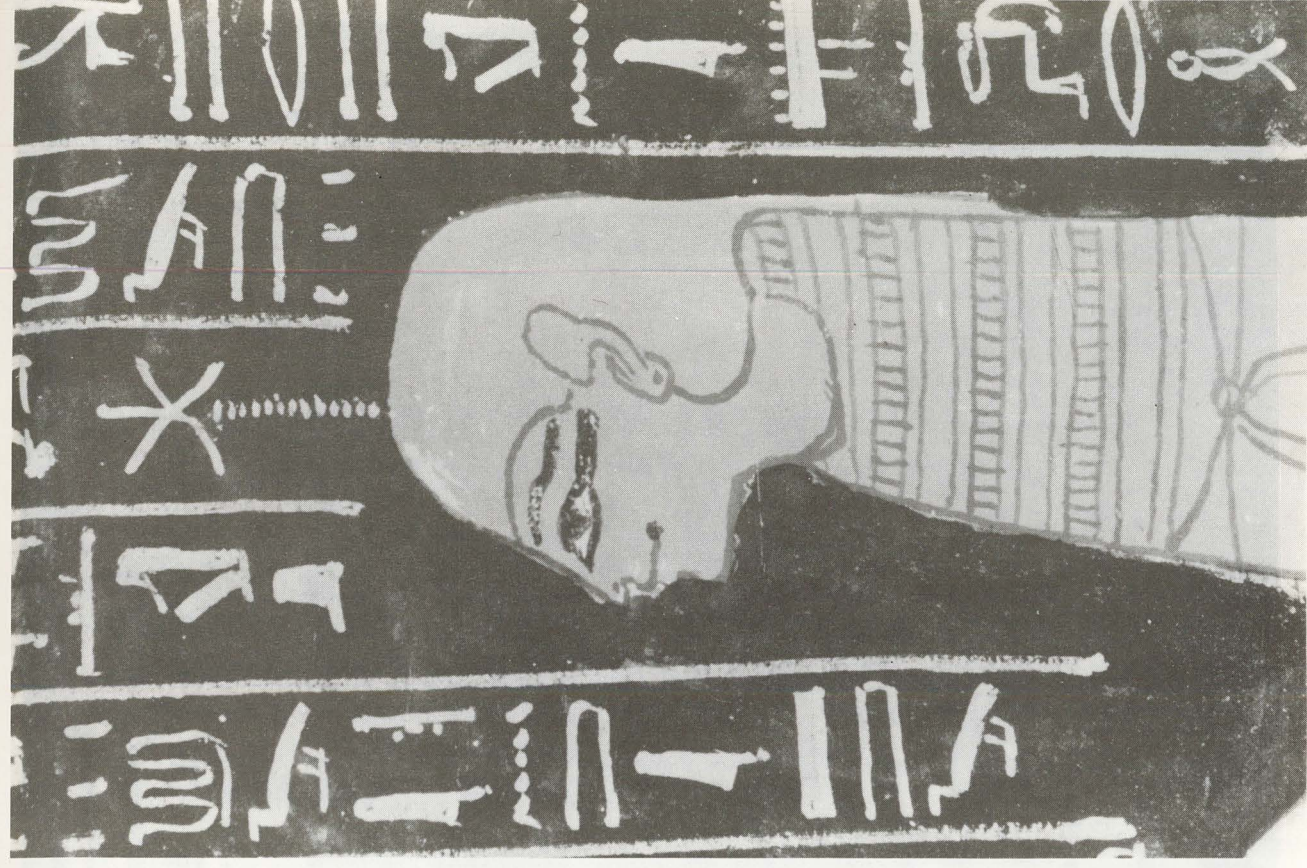


Fig. 10. Squatting solar divinity.
Ceiling detail from Corridor G in
KV 9 (Ramesses VI).



Fig.11. The Goddess Isis, attending the bier of the mummy of Siptah; from KV 47 (Merneptah Siptah).
(For Fig. 12, see cover.)



Fig. 13. Sketch of King Sethnakhte; Pillar Ad in Sarcophagus Hall J in KV 14 (Tausert/Sethnakhte).

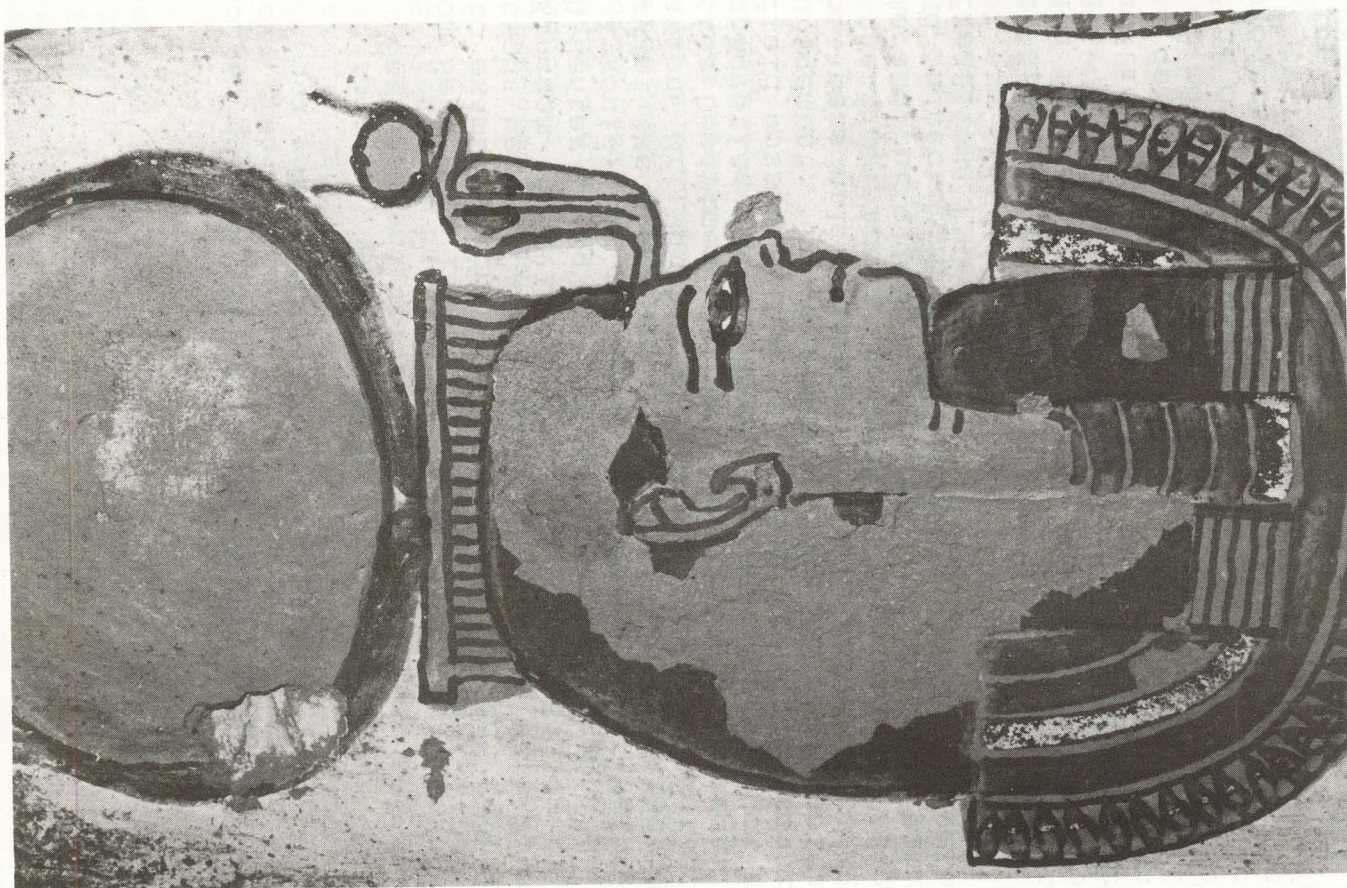


Fig. 14 Detail of a female-headed royal standard; side room M in KV 11 (Ramesses III)

A REEXAMINATION OF THE MIDDLE KINGDOM ROCK INSCRIPTIONS BETWEEN ASWAN AND PHILAE

From September 1980 through February 1981 I had the opportunity to examine, copy and photograph ancient Egyptian rock inscriptions between Aswan and Philae which date from the Middle Kingdom (ca. 2133 - 1786 B.C.) as a Fellow of the American Research Center in Egypt, funded by the Smithsonian. In addition to ARCE I would like to thank Dr. Abd el-Qader Selim, Under Secretary of the State and Acting President of the Egyptian Antiquities Organization, Mr. Ebrahim el-Nawawi, Director of the Egyptian Antiquities Department and Dr. Ali el-Kholi, General Supervisor of Upper Egyptian Sites, whose interest and support made my work in the field possible. Dr. Labib Habachi was a constant source of encouragement; he generously extended his hospitality and shared his personal knowledge of the inscriptions. I would also like to thank Mr. Abdin Siam, Chief Inspector of Aswan, who personally helped me and put all the resources of his department at my disposal and Inspector Mohamed Hagrass who was of invaluable assistance in the field.

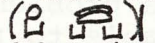
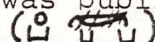


What are rock inscriptions? Commonly referred to as graffiti, they range from a mere name to lengthy texts in hieroglyphic, hieratic or a combination of the scripts, sometimes accompanied by representations of the person or persons named and one or more of the local deities Khnum, Anukis or Satis. The inscriptions were incised or more frequently, hammered or scraped rather than cut into the surface of smooth or dressed stones and cliff faces. The images produced by the last two techniques are particularly difficult to record. They are visible because the broken surfaces have a lighter color than the surrounding rock. Not having been cut into the stone, the signs often lack sharply defined contours. Due to the absence of depth, they are impossible to copy with squeezes and photographic techniques utilizing light raking across contours are fruitless.¹

The inscriptions were made on behalf of kings, officials and persons without designation who inhabited, worked in or passed through the First Cataract area, i.e., between Aswan and Philae.

Elephantine Island, adjacent to Aswan, was the thriving capital of the southernmost nome of Egypt. It is reasonable to assume that the artists who decorated the tombs of its leading citizens on the east bank at Qubbet el-Hawa were also responsible for at least many of the finer rock inscriptions. The beautiful red and dark granite used for architectural elements, colossal statues and obelisks erected throughout Egypt was quarried in this region and mines for semi-precious stones are located to the east and south. Whether on their way to combat or trade with the Nubians, Egyptians travelling by river had to pause to negotiate the cataract and people proceeding overland in order to bypass it followed the desert road between Aswan and Philae.

The ancient inscriptions in the First Cataract region, approximately 800 in number, contain a wealth of historical, prosopographical, epigraphical and art historical information. They record construction works, quarrying operations, canal clearance, military campaigns against Kush, inspection of fortresses, acts of piety towards deities and wishes for offerings for the deceased, in addition to the names and often titles of persons and their families as well as representations of them.²

A new study of the rock inscriptions was necessary. The accelerating growth of Aswan and its environs in order to accommodate an increasing population and tourist trade threatens inscriptions and obscures from view and limits access to others. Although about 800 inscriptions have been published, many more than once, most are available only as drawings in the nineteenth and turn of the century editions of Champollion, Lepsius, de Morgan et al, Mariette, Brugsch, de Rouge and Petrie and Griffith, as well as the unpublished manuscripts of Hay, Burton and Wilkinson.³

There are many significant discrepancies in names, dates, phrases, extent of lacunae and details of representations among these editions. In two publications of what are obviously the same text, the king's name was published as  H'-k3w-R', Senwosret III, and as  Nb-k3w-R', Amenemhet II, and his second predecessor.⁴ The date of another text was read as  "25" and  "32".⁵ Some inscriptions have been published only once.⁶ Others have been printed in reverse.⁷ Representations have frequently been omitted and when included they differed in pose, proportions and details.⁸

In contrast, Labib Habachi's publications of about 80 inscriptions in the First Cataract region, mostly from the New Kingdom, have demonstrated that improved readings are possible with careful examination *in situ*. His studies of the persons named in connection with their appearance on monuments elsewhere in Egypt remind us that the rock inscriptions are a largely untapped source of information.⁹

To keep the project within feasible limits I decided to concentrate on Middle Kingdom inscriptions, the period with which I am most familiar. My goal was to locate, examine and photograph as many of those inscriptions as possible. Particular attention was paid to published variant readings and lacunae, inscriptions published only once and unpublished texts which I discovered.

Finding the inscriptions proved to be a time consuming task. The only maps which plot them are so small and on so large a scale as to be of little value; not to mention their lacking distinguishable landmarks as is to be expected in the desert along a river bank. Almost 100 year old descriptions left even more to the imagination: "near the railway station" and "a block of granite which sticks up out of the accumulated dust and mud in the beginning of the road to the village".¹⁰

With Mohamed Hagrass, field glasses and much searching on foot I am happy to say that I located several hundred inscriptions. They are mostly to be found in or at the southern end of Aswan, on Elephantine, Sehel and Biqa Islands, in the desert within walking distance from the modern road from Aswan to Philae, in the valleys at the southern end of the ancient road to Philae and in and between villages on the east bank. Many inscriptions are also within military areas visiting which requires explicit army permission and security clearance.

The condition of many inscriptions was disappointing. Many have suffered irreparable damage; some lie partially buried beneath sand and debris, while half of one is incorporated into the wall of a house. All but a few texts on the peak of Konosso Island are submerged beneath the reservoir behind the Low Dam. Over one hundred inscriptions situated between the Low and High (Aswan) Dams were submerged in this reservoir for at least part of the year during this century until completion of the High Dam permitted the water to be lowered. Although visible today, many remain covered with a film of mud which greatly reduces their legibility. Thanks to the efforts of the Antiquities Department I was permitted to enter the military areas briefly. Other inscriptions eluded my search.

I am pleased to report that the results of examining the inscriptions under various light conditions were very successful. I believe that the problems of many of the variant readings are resolved. I was able to read portions of texts previously reported as lacunae and correct unrecognized errors. A photographic record of many of the Middle Kingdom inscriptions is in my possession and publication of over two dozen hitherto unpublished texts will expand our corpus. Also my own maps will assist others interested in studying the inscriptions in situ.

In anticipation of detailed analysis a few observations can be made. Careful study of the hieratic and hieroglyphic signs will add significantly to efforts of Žaba and others to establish a paleography of rock inscriptions.¹¹ The disproportionate and crude appearance of the representations in the early publications do not do justice to the quality of workmanship. Many scenes contain finely modelled features and details, often in relief, some even bearing traces of paint. In general, the copies of Petrie and Griffith are the most complete and faithful in reproducing the texts despite usually omitting the representations. Finally, one should not cast too harsh a judgment upon the early copyists. Considering the vast number of inscriptions they recorded in one brief season each, their pioneering works are remarkably accurate.

Notes

1. For varying qualities of photographs of rock inscriptions, see, for example, A. Fakhry, The Inscriptions of the Amethyst Quarries at Wadi el Hudi (Cairo, 1952) plates.
2. L. Habachi, "Graffiti in the Area of the First Cataract", BdE 64/5 (1973) 185-92.
3. B. Porter & R. Moss, Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol. V (Oxford, 1937) 221-29 and 245-58.
4. W.F. Petrie and F. Ll. Griffith, A Season in Egypt (London, 1887) pl. IX no. 262; J. de Morgan et al, Catalogue des monuments et inscriptions de l'Egypte antique. I: De la frontière de Nubie à Kom Ombos (Vienna, 1894) 39 no. 169.
5. Petrie, Season, pl. VII no. 154; de Morgan, Catalogue, 19 no. 94.
6. Petrie, Season, pl. X no. 271; de Morgan, Catalogue, 34 no. 81.
7. Right to left: Petrie, Season, pl. IV no. 101. Left to right: J. Champollion, Monuments de l'Egypte et de la Nubie. Notices descriptives. Vol. I (Paris, 1889) 633 no. 1.
8. Compare de Morgan, Catalogue, 17 no. 84 right with R. Lepsius, Denkmäler aus Aegypten und Aethiopien (Berlin, 1904) Vol. II 118b.
9. For example see: L. Habachi, "Graffito of the Chamberlain and Controller of Works Antef at Sehel" JEA 39 (1953) 50-59.
10. Z. Žaba, The Rock Inscriptions of Lower Nubia (Czechoslovakian Concession) (Praque, 1974) 269-325.

1980-81 ARCE Fellow

Robert D. Delia

EASTERN DESERT METAL DEPOSITS

In the month of April of 1980 I was granted a permit by the Geological Survey of Egypt (GSE) to investigate some metalliferous deposits in the Eastern Desert. My interest in this area stemmed from the paucity of concrete data on gold and copper deposits thought to have been exploited in antiquity. Although abundantly cited in the archaeological literature, the deposits had only received cursory visits by geologists, and none had ever been investigated archaeologically. For this, my first visit, my principal aim was twofold: 1) to assess the availability and precise location of copper and gold ores and 2) to investigate the extent of exploitation of these ores in antiquity. To a great degree the obscurity surrounding the sites reflects the lack of attention they have received. This is due in turn to their remoteness, the difficulty in finding them and the terrain which surrounds them. One cannot locate them on his own. He has to be taken to them by someone who knows the area. Lacking time and preparation, I could not visit two remote sites of great interest because they can be reached only on foot or on camel. Four-wheel drive vehicles simply cannot make the trip. Yet, thanks to the generous cooperation of the GSE I was led to a number of sites by experienced and knowledgeable geologists. We visited two sectors of the Eastern Desert where "ancient" gold and copper workings have been said to exist. In this report I will describe only two of these sites.

It was fortunate that the GSE already had base camps dotted throughout the Eastern Desert, as they were heavily involved in mapping and geological prospection of the area, and I was to stay at two of their camps in the course of my survey. This meant that I could travel lightly; my food and fuel would be assured by them, and I would be able to take advantage of the comfort at a base camp every night. Added security was afforded by direct radio link with all of the base camps and Cairo.

My first night out of Cairo was spent at the GSE resthouse in Mersa Alam, a cottage formerly belonging to King Farouk right on the Red Sea coast. Surely it now lacked the frills of a former time, but the necessary amenities were, nevertheless, provided. The fish from the Red Sea we had that first evening will have to be the most delicious I have ever had anywhere in Egypt. Mersa Alam is practically a government-owned community, as it is operated almost entirely for and by the GSE. Its seclusion and semi-exclusivity is preserved by the lack of tourist facilities. There is not even a public petrol station in the community. The only outside visitors that relish the unspoilt beauty of this part of the coast are the occasional inveterate campers and members of the Shooting Club of Cairo who maintain a lodge on the beach.

After a good night's rest three of us set out early along the coast road towards Berenice. A few hours later the paved road became a dirt one and after Berenice a sandy track. But the way was still negotiable with a strong vehicle. Towards the end of the afternoon we reached the mouth of the Wadi Rahaba, turned up it and headed west-northwest. The wadi bed was rocky and sandy with a few patches of scrub, but the going was feasible. It was about two hours later in the dying rays of sunset that we reached the GSE base camp, in the upper reaches of Wadi Rahaba (23°30'N-25°10'E). The camp was a welcome sight after a day's bumpy ride.

My able collaborators, Dr. Abdul Gad, and the camp manager, Osman El Kader, filled me in on possible ancient workings in the area. During our first evening there we worked out a schedule for the next few days and plotted out sites. We went to bed before 10pm, for it was essential to get an early start in the mornings. Even though it was April and not yet summer, the Eastern Desert began to get warm about 9:30 am. By 11 o'clock it was time to start back to camp.

We visited two sites the following day, both just a short drive from the camp. The first, Wadi Hotit, did not present any features that would place the workings in or before the Roman period. Beer and Champagne bottles strewn here and there were testimony enough that we were dealing with a less resplendent and more contemporary culture. For what it was worth, we located the quartz veins where gold had been extracted. Another site in the same area, Wadi Meqa, was hardly more than a few collapsed stone walls and one broken grinding stone. Nothing could be deduced from that meager evidence. It was perhaps an ancient gold processing site that had proved fruitless after a short time.

The following day turned out to be more productive. We drove to a placer gold deposit called Um Eleiga, about 3 hours' drive north of the base camp. We had to zig-zag our way in and out of wadis, but ultimately we came upon the well Bir Betan, just at the mouth of Wadi Eleiga. Situated a few hundred meters south of the well, the site of Um Eleiga is on a natural terrace and is cut through by the main wadi. On the high (west) bank of the wadi is the ruined settlement area, a planned town with evidence of main streets, square and monumental buildings. In this sector alone, close to 500 people may have lived. Considering the site as a whole, with its outlying houses, the population may have been as high as 1000.

I walked amongst the collapsed stone walls, and with the help of a GSE aerial photograph, I managed to sketch a general outline of the main habitation site. Some walls had survived to 1.5 m. in height, and the outline of rooms and houses with party walls could be distinguished. A main square is practically free of debris.

The outstanding feature of the mining operation is the extent of the pits dug down into the placer deposit. It was from the lowest alluvium layer that the ancient miners sifted out the fine gold particles. The pitting covers an area of ca. 12km² according to Dr. Gad.

Pottery observed at the site dates from the Roman period, as do probably most of the visible remains. Some glazed Islamic ware

was also observed. What comes quickly to mind is the question: why was the site abandoned? According to modern assay tests there is still a fair amount of gold-bearing alluvium remaining, and it seems odd that anyone would want to leave a deposit that was still profitable. With that question unanswered we returned to camp.

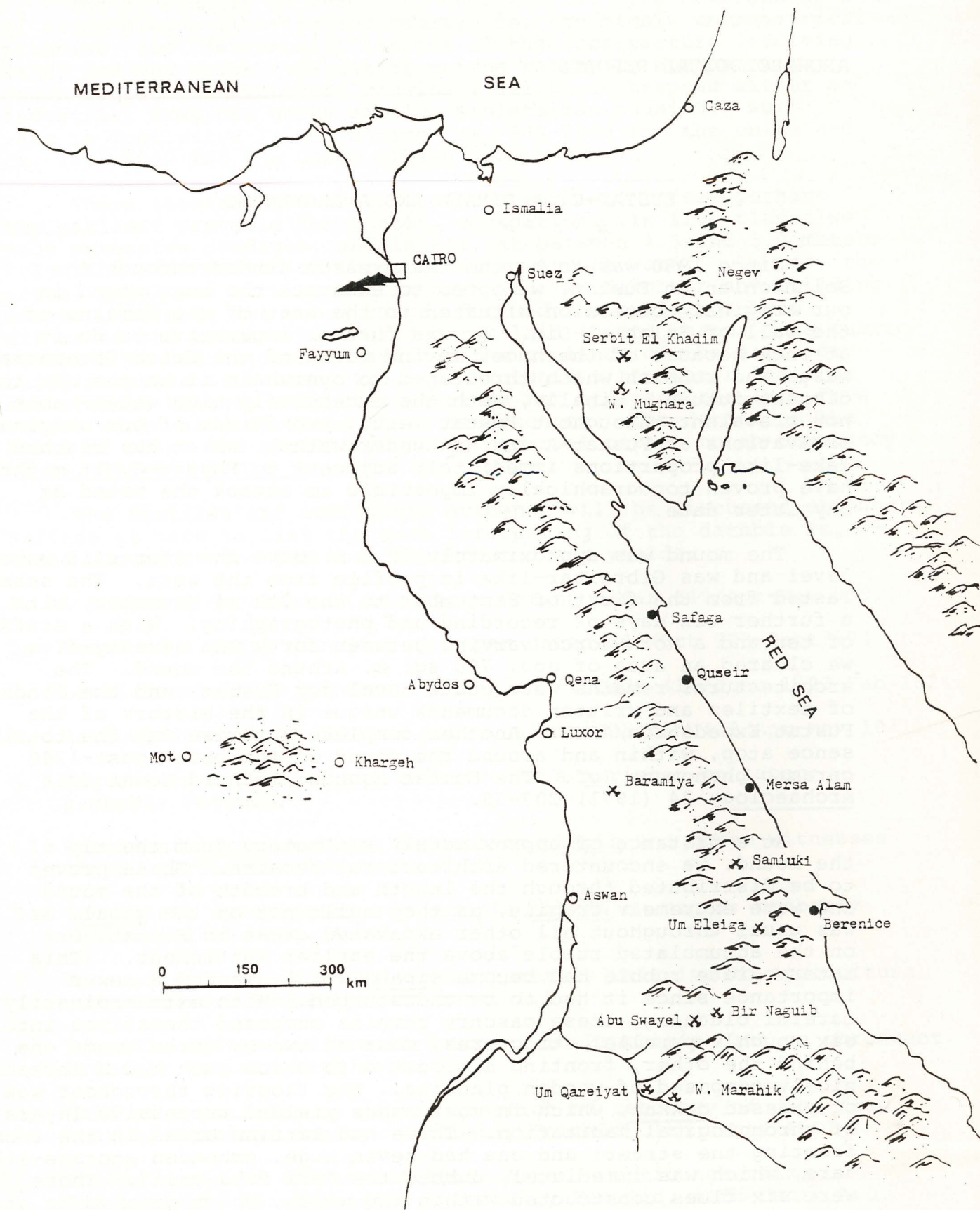
Um Samiuki has been cited in the archaeological literature as being an important copper-producing site, and it is for this reason that it had attracted my attention. Copper deposits are rare in the Eastern Desert, and any accessible deposit would certainly have been of great interest to the ancient Egyptians in the south, so distant from the Sinai copper mines.

The site of Um Samiuki lies to the east of Gebel Abu Hamamid ($24^{\circ}14'N-34^{\circ}50'E$). The copper deposit can be divided into two parts; the eastern part where the lenticular sulfide ore-body lies close to the surface, and the western part where copper oxide outcrops can be seen here and there. It is in this latter area where ancient metallurgical remains can be found. The site lies in a saddle between the Hilgit drainage and the headwater of Wadi Samiuki. There are groups of stone ruins, but the overall remains are extremely limited. I was, in fact, surprised to find how small the site really is. I could throw a stone from one side to the other.

Four roundish structures near the rough footpath could have been smelting furnaces, although this is far from certain. Bits of mortar and slag were observed in this general area, but conspicuously lacking was larger quantity of slag. Copper smelting necessarily produces large amounts of slag, and at copper smelting sites there should be mounds of it. To make sure that slag had not been washed away we walked back to our vehicle through the Wadi Samiuki itself, but no traces could be found. This, then, is one of the questions that needs to be explained: if this is really a smelting site, why is there so little slag?

Other remains were more or less expected. Sherds were noted, particularly in one part of the site; there were ore crushing rooms in which were found slab grinding stones; socket crushing stones were also seen. These pieces of equipment are surprisingly similar to those used for gold ore crushing. Outcrops of copper oxide had been dug up on the slope of the NW hill and shafts thought to be ancient are also known nearby. That mining had been carried out here in antiquity there can be little doubt. The sherds on the site suggested the workings date from the New Kingdom, but just at what point could not be determined from a short visit. Even after excavation it may be difficult to determine the date, for the life of the site could be hardly more than 50 years, say one generation. It is disappointing that Um Samiuki could not have been a site of any great consequence in terms of copper supply. I had hoped to locate an important source of copper for Upper Egypt. The site's importance lies, however, in its potential to provide data on technological processes involved in copper production in ancient times.

It was essentially gold that drew the ancient Egyptians to this area; it has been estimated that over 100 gold workings exist in the Eastern Desert. The arduous task of recording them has now begun. Much remains to be recorded and researched, and it is hoped that Egyptologists will now take a greater interest in the area.



ARCHAEOLOGICAL REPORTS

FUSTAT-C: A FINALE AND A BEGINNING

Since 1980 was to be the last season funded through the Smithsonian at Fustat, we opted to excavate the huge mound in our original concession situated to the east of the remains of the wall of Salah al-Din. It was further imperative to do it at once because of the huge, moving mound of the Cairo Governorate's waste and rubbish which threatened to overwhelm it in the not too distant future. Finally, with the excessively high water-table now prevalent throughout Fustat (e.g., two-thirds of our original excavations at Fustat-A are now under water), which has reached lake-like proportions immediately adjacent to Fustat-C, it might have proven topographically impossible to attack the mound at any later date.

The mound was approximately 12.5 m above the aforesaid water level and was Gibraltar-like in profile from the west. The season lasted from the first of September to the 7th of November, with a further ten days of recording and photographing. With a staff of ten and a work-force varying between forty and seventy-five, we cleared an area of app. 700 sq. m. around the mound. The architectural remains were quite novel for Fustat, and the finds of textiles and written documents unique in the history of the Fustat Expedition/ARCE. Another complete surprise was the total absence atop, within and around the mound of the usual post-1200 ceramic phenomena (cf. "The Fustat Mounds: A Shard Count 1968", *Archaeology* 24 (1971) 203-33).

At a distance of approximately six meters from the tip of the mound, we encountered architectural remains. These proved to be distributed through the length and breadth of the mound and were extremely fragile, as they built not on the gabai, as was usual throughout all other excavated areas in Fustat, but on the accumulated rubble above the earlier settlement. (This intermediate rubble had become sibakh which assumed a newer importance since it had to be undisturbed.) With extraordinarily careful cleaning, these masonry remains composed themselves into six roughly parallel structures, most of two or three rooms one behind the other, fronting a street onto which each had a threshold nicely composed of wooden planking. The flooring throughout was of pressed dakkah, which in most cases yielded successive layers of chronological habitation. Three had latrine areas in the room fronting the street; and one had seven huge, embedded storage-like jars, which was immediately dubbed the "Ali Baba unit". There were six flues constructed within the walls, which pointed to at least one upper story; and all were related to a series of five cess-pits which were serviced from the street. Again, these pits are novel for Fustat, for they are built through the earlier rubble and only the top meter or meter and a half is brick or stone lined.

The problem is to interpret these units. The complete absence of stone plaque flooring and courtyards, the highly unsymmetrical planning, the "jerry-built" aspect of the architecture involving baked and mud brick (the latter a true rarity in Fustat) with rough boulder constructed "shoring": all these bespeak either an industrial area or, quite simply, proletarian housing. But what is conclusive is the dating: ca. 900-1000 for the units and ca. 1000-1050 for the upper sibakh and rubble.

There remained the problem of the earlier, indeed perhaps the earliest provable for Fustat, occupation. In five places we made extensive sondages, and in all, at between 4.5 and 5.0 meters below the aforementioned thresholds, we struck water. In one, the actual gabai was struck, but in none did we discover any building traces. This is not too strange, for had the buildings been either of mud brick or of baked brick laid in mud mortar (the rubric by which we had heretofore adduced the presence of the earliest building phase in Fustat, i.e., pre-Tulunid), the water table at its present height, which has obtained for at least the last five years, would have dictated their destruction. The dating on the basis of coins and ancillary dating material points to an occupancy of ca. 700-850 A.D.

The textiles and numismatic evidence will be discussed elsewhere. Suffice it here to list the more interesting of the datable registered documents and the more important other yields:

1. A marriage document on parchment dating Safar 349/Apr-May 959.
2. Verso of a legal document on paper dated 363/Oct 973-Sept 974.
3. Legal document on parchment dated Dhu'l Qada 414/June 1023-Feb 1024.
4. Acknowledgement of debt on paper dating Sha'ban 432/Apr-May 1041.
5. Request to repair siyaga relative to a maristan on paper; probably Fatimid.
6. Parchment iqrar or legal deposition; katib and three witnesses cited. Probably 10th cent. A.D.
7. Incomplete description of a triple mihrah on paper; probably Fatimid, 11th cent. A.D.
8. Page of an account book; Coptic numerals relative to agricultural commodities. Probably 10th cent. A.D.
9. Possibly talismanic pseudo-document in Prophet's name on parchment. Probably Fatimid 11th cent. A.D.
10. Half of a petition on paper; question of recovery of debt from heir of original debtor. Probably Fatimid, 11th cent. A.D.
11. Folded pages of an account book; paper; Coptic numerals; Tur al-Sahil (Sinai) cited. Probably Fatimid, 11th cent. A.D.
12. Four small fragments of paper documents; text in Hebrew and Arabic. Probably Fatimid, 11th cent. A.D.

13. Fragment of paper document, probably from account book. Date on verso: Sha'ban (3)59/June-July 970.
14. Fragment of paper document, probably from account book. Date on recto: end of Dhu'l Hijja 400/14 Aug. 1010.
15. Fragment of a rental contract on paper; for six months of a bayt on Darb al-Susi. Date on recto: Dhu'l Qada 4(3)2/Apr 1040.
15. Receipt fragment on paper. (60 Raiab 422/29 June 1031.
17. Fragment of paper document, possibly of letter to Wazir (?) Mustakhash al-Dawlah al-Mustansiri. 11th cent. A.D.
18. Paper document, possibly receipt. 17 Safar 344/12 June 955.
19. Paper document, possibly receipt. Dhu'l Qada 43(2)/June-July 1027.
20. Fragment of paper document; subject undetermined. Jumada al-Awwal 418/June-July 1027.
21. Fragment of T'ang splash ware; shape ascertainable: all over green rippled stripes on white. 9-10th cent. (First such piece reported from an Egyptian excavation. May be seen as the source for "Fayyumi Splash ware".)
22. Fragment of wooden vessel covered by encaustic gesso, over-painted by floriated kufic inscription. (Revival of mode of painting associated with Ptolemaic tomb portraits.) Fatimid.
23. Fragment of lustred painted glass vessel, palm tree and date clusters amid foliage painted on both sides. 8-9th cents.
24. Carved wooden panel, possibly of ebony. Split palmettes and foliage. Intact. 10th cent.
25. Matching fragments of large buff-white ware bowl; sgraff. design of bold palmettes and vines under clear green-yellow lead glaze. Similar to Samarra examples. 9-10th cent.
26. Carved wooden panel, possibly of sycamore. Design on both sides of vine leaves and grape clusters. Possibly part of top of wooden screen. Comparable to Pauty's Coptic examples. 10th cent.
27. Large fragment of tooled and gilded leather. Design of two hatched circles within scrolling. Trefoil finial. App. 1000 A.D. (The first such artistically worked leather to come from Fustat.)
28. Portion of marble tomb stela, datable to 128 or 228 A.D.
29. Fragment of tonged glass with repeated simple Kufic "Allah". 9-10th cent. (Only one other tonged inscription reported by Lamm.)
30. Fragment of base of Chinese S'ung period porcelain. Interesting in that the carved design is under a turquoise glaze, rather than the more familiar white or green. Also a first for Fustat.

31. A group of ten 9-10 century filters and filter bottles; of which four are original relative to printed sources and six are original for the Fustat Expedition/ARCE.

It remains simply to say that the Antiquities Organization, spurred by our results, has undertaken to excavate the mound which lay between the Governorate maglab and our mound. They discovered two large glass kilns, which may help to understand the entire area as originally industrial in utility. But their architectural remains and objects parallel those of our season exactly. This, then, may be considered the finale for the Fustat Expedition/ARCE but the beginning of a rich promising range of work east of the wall; one certainly more chronologically focussed than heretofore in the archaeology of Fustat.

George T. Scanlon
Director, Fustat Expedition

BRIEF FELLOWS' REPORTS

"An Edition of the Arabic Liber de causis"

My journey to Cairo included stops in Leiden, Istanbul and Ankara to examine Arabic manuscripts of the pseudo-Aristotelian Liber de causis and related materials. After spending time in Leiden studying the oldest extant manuscripts, I went on to Istanbul. There I examined a recent manuscript of the De causis (whose existence was made known by Franz Rosenthal¹) and also a more ancient manuscript of 'Abdullaṭīf al-Baghdādī's Kitāb Mā Ba'd al-Ṭabī'ah which contains his epitome of the De causis. I then travelled to Ankara to examine another manuscript of the De causis (recently discovered by Fuad Sezgin²) as well as other manuscript materials in the Dil ve Tarih-Coğrafya Fakültesi Library.³ After having gathered these materials, I left for Egypt.

In Cairo I was able to begin putting in order the manuscript materials I had collected. I was able to add to these the results of research at Dar al-Kutub. But most important, I was able to begin to work with and to benefit from the advice and critical comments of Fr G.C. Anawati, the director of the Institut Dominicain d'Etudes Orientales du Cairo. (In 1956 Fr Anawati made it known that he would be preparing a critical edition of the Arabic text of the De causis at the request of the Warburg Institute for the Plato Arabus section of the Corpus Platonicum Medii Aevi.⁴ Owing to other commitments, Fr Anawati decided against completing this project himself and suggested to me that I prepare the edition.) The importance of this deserves stress: Fr Anawati allowed me to draw fully upon his wide-ranging knowledge of and experience with Greek, Arabic and Latin philosophical texts, something from which I learned a great deal.

During my sojourn in Cairo I prepared the initial drafts of the edition of the Arabic text of the De causis with an English translation. I also prepared a study of the exact relationship of the Arabic text to the Elements of Theology of Proclus, the 5th century Greek Neo-platonist whose systematic treatise on Greek philosophical-metaphysical theology is the primary source for the thought contained in the De causis. As well, a study of the nature of the Latin translation and its relationship to the Arabic manuscript tradition was undertaken. In addition I prepared a new edition of the epitome of the De causis by 'Abdullaṭīf al-Baghdādī employing the Istanbul and Cairo manuscripts. This edition, an English translation, a technical commentary, the studies referred to above, and an historical-philosophical study of the major doctrines taught in the De causis make up my dissertation.

In spite of the work outlined above, my stay in Cairo was not solely consumed by hours spent editing the text in the library of the Institut Dominicain. I was also able to benefit from many hours of discussion with Fr Anawati and other scholars at the Institut and in Cairo.

Notes

1. See Franz Rosenthal, "From Arabic Books and Manuscripts VII: Some Graeco-Arabica in Istanbul", JAOS 81 (1961) 7-12.
2. See the addendum to H.-D. Saffrey, "L'État actuel des recherches sur le Liber de causis comme source de la métaphysique au Moyen Age", in Miscellanea Mediaevalia 2 : Die Metaphysik im Mittelalter (Berlin, 1963) 267-81.
3. For a description of these Turkish manuscripts of the De causis and a discussion of their contents and of their relationship to one another, see my forthcoming article in MIDEO 15, "Neoplatonic Texts in Turkey: Two Manuscripts Containing Ibn Tufayl's Hayy Ibn Yaqzan, Ibn al-Sid's Kitāb al-Hadā'iq, Ibn Bājjah's Ittiṣāl al-'Aql bi-l-Insān, the Liber de causis, and an Anonymous Neoplatonic Treatise on Motion".
4. See G.C. Anawati, "Prolegomènes à une nouvelle édition du De causis arabe", Mélanges Louis Massignon I (1956) 73-110.
5. Consideration of the Hebrew translation as a witness to an Arabic manuscript extant in the 13th century will be taken into account for these materials before their publications.

"Gender Roles and Contraceptive Acceptability among Baladi Cairene Women"

The purpose of my research project was to investigate certain variables involved in predicting how Baladi Cairene families handle the dilemma of whether to use contraception. The study focussed on the acceptability of fertility regulating methods in this process. I chose to look at two aspects of Baladi women's lives: menstruation and gender roles, and their effect on contraceptive acceptability. I planned to concentrate further on several issues within the framework of gender roles, e.g., male-female communication, gender specific patterns of power and authority, and women's status.

Although all cultures assign more or less separate roles to females and males, I chose to study gender roles because Egypt represents a culture where a large difference in roles exists, relative to many other cultures. Conceptualizations of what women should do and be would certainly affect the use of family planning.

My first visit to Cairo was also my first trip to the Middle East.² During the initial visit (8-78 to 1-79) I selected my field site, a predominantly Baladi district (markaz) in an area of Greater Cairo in the Giza Governorate. I returned to Cairo as an ARCE fellow in September 1979 and remained through November 1980. After renewing old friendships in the district, I began seeking out new families. Dil Parkinson, who was in Cairo as a

Fulbright Fellow, graciously offered to introduce me to a family of his acquaintance living in a very different area of the district from those people whom I knew. Through this family and my old friends, I was able to conduct research in three neighborhoods within the markaz I had selected.

The first eleven months of my approximately twenty-month total stay in Cairo were devoted to gathering general ethnographic data, particularly concerning women and their lives. My sample eventually was composed of about thirty-five households. During the final seven months, I began asking women and unmarried girls to help me keep a diary of their menstrual patterns. I tried to maintain a constant sample size of fifteen women and girls at no risk of pregnancy (i.e., sexually inactive or reportedly using contraception).³ I wanted to record the menstrual patterns of these people for at least six months. I visited the participants at weekly intervals and recorded all pertinent symptoms for the preceding week. It was much more difficult than I had anticipated to maintain the sample at fifteen. Many of the women using contraception became pregnant during the six months I charted the cycles. Through the diaries, however, I learned a great deal about pill usage patterns.

In the final month of the study, I used a technique designed by M. Shedlin for her work in Latin America to tap women's ideas of what the insides of their bodies look like. I developed it in Cairo to include notions about the physiology of menstruation, pregnancy and childbirth and about how contraceptives work. I employed this technique hesitantly among Muslim women, but I was astonished at how well it worked out.

At this early date in the analysis, I can suggest only a few trends and incomplete findings as follows:

Most married women in my sample were using contraception or reported having done so in the past. Their fertility histories tend to confirm their statements about experience with contraceptives. Gaps between the ages of children are often too wide to suggest the effects of lactation. I never encountered a woman who said she was using birth control pills but actually never took any. However, in two cases I was unable to check pill-pacs to verify contraceptive use. I had no way to check on the use of IUD's.

By far the most commonly used method of family planning reported is oral contraception. Other methods women say they had used included abortion, IUD's, foam, traditional medicines purchased from the spice vendor, and condoms. Not all women had used or even had knowledge of, all these methods. Women reported side effects from the pill, the most frequent being "tiredness". Women who reported side effects did not necessarily discontinue pill usage but more often took fewer pills.

Preliminary impressions suggest that an underlying concept among these women may be that a little birth control is better than none at all. Women also appear to believe in the long-term effectiveness of contraception, even after they have ceased to use it. They seemed genuinely surprised when they conceived soon after having an IUD removed or stopping the pill "to rest". An Egyptian

gynecologist, Dr. Nabil Younis, found the idea of continued effectiveness of discontinued contraception among Moderna upper middle class women as well (personal communication).

All the women knew of the existence of ovaries and their approximate site in the body. I did not ask men about female anatomy. All male and female informants agreed that it is the male semen that has sole generative properties. The woman's body is an empty vessel wherein the seed is planted. The woman's role is to nourish the baby growing inside of her. As my analysis progresses, I hope to relate these and other findings to gender role.

ARCE Fellow 1979-80

Lauri Krieger
University of North Carolina

Notes

1. I use the term Baladi in the same way as Sawsan el-Messiri in her paper, "Self Images of Traditional Urban Women in Cairo". The paper appears in Women in the Muslim World (1978) edited by Lois Beck and Nikki Keddie. El-Messiri contrasts Baladi to middle and upper classes. Among the women I studied, the most common contrast to Baladi is Moderna or non-traditional. Middle class and Baladi are not necessarily opposites to these people. For example, although most of the people in my sample were quite poor by their own definition, one family defined itself as both middle class and Baladi.

2. I was funded at this time by a fellowship from the National Institute of Child Health and Human Development and a dissertation research grant from the University of North Carolina Dept. of Anthropology.

3. I chose fifteen as my sample number because I felt that I could not handle a larger sample number by myself. I wanted to maintain a constant sample number and to follow everyone in the sample for at least six months due to statistical constraints.

"Fatimid Origins of Norman Calligraphy"

For the year 1980-81, I received a three month ARCE fellowship to search for evidence that would support the hypothesis that Fatimid practice served as a model for the interlocked lam-alif Kufic calligraphy used during the Sicilian Norman dynasty. I was able to formulate this hypothesis as a result of my study of the growth of Fatimid tiraz practice throughout its empire and the transmission of the practice into Norman Christian usage. Tracing the movement of political tiraz formulas was part of my dissertation research. Although there seemed to be Fatimid antecedents for the interlocked script style on the ceiling of the Cappella Palatina, there seemed no similar antecedents in textile practice to account for the appearance of the script on the major Norman imperial garments. It seemed desirable, therefore, to attempt

to discover the sources from which this textile practice had been developed and to relate this development to the interlocked styles of the Eastern empire. The work of Lisa Volov-Golombek provided a partial methodological model.

I began my work with the textile holdings of the Islamic Museum. Thanks to the generous courtesies extended by the Director, Dr. Abdel Raouf Youssef and the textile curator, Muhammad Abbas and various other curators of the Museum, I was able to work daily on the textiles displaying calligraphy to search for the appearance of the interlocked lam-alif within the words. In addition I searched the Museum's holdings of pottery, glass, and architectural embellishments for the appearance of the form. Then I searched the epigraphic decoration of Fatimid monuments in Cairo and vicinity for similar evidence. To ascertain that the usage stopped with this period, I visited as many of the Mamluk monuments as time and conditions permitted. I owe thanks to the efforts of Dr. Adel Yassin and to Mme. Serageldin who encouraged the work.

I then used the holdings of the Creswell Library for photographic evidence of the appearance of the form in monuments whose epigraphic bands are no longer clear and for objects otherwise missed. I stopped in Vienna on return to work at the Schatzkammer and to examine the Norman-Hohenstaufen imperial garments. All the garments were made available for my study so that not only was the form of the script clear, but the technical aspects of the manner in which the script was formed were apparent, making possible a comparison of technique as well as motif between Muslim and Christian usage of the form.

Some of the results of this research have appeared in a paper delivered at the Third International Oriental Rug Conference in Washington, D.C. in the Fall. The paper, "Kufesque: The significance of Arabic Script on Carpets and other objects of Islamic Art", will be published in an issue of Hali: The International Journal of Carpets and Textiles. The bulk of the research, however, will appear in an article focussing on an analysis of the Norman imperial garment known as the Robe of Roger II. In addition, the material is to be used in an educational television series that my colleague Jere L. Bacharach and I are preparing for fall 1981.

Although the time available to me was relatively short, the use of the facilities expedited for me by ARCE enabled me to find the appropriate material to say with certainty that it was indeed the Fatimid practice that served as a model for Norman Christian Arabic calligraphy.

ARCE Fellow 1980-81

Irene A. Bierman
University of Washington

ARCE Annual Meeting, Boston 1981.

Cairo Director's Report.

This has been a year of change and re-evaluation for the Cairo Center. On March 2, 1980, the Executive Committee appointed Paul Walker as Executive Director in our New York office, and designated me to replace him as director of our Cairo office. That is a heavy responsibility - especially in view of the energy and vision that Dr. Walker brought to the Cairo Center - and I must admit that I accepted it with as much trepidation as anticipation. I can say now, looking backward at the year since the last annual meeting, that events have fortunately justified the more optimistic of these expectations.

Last year the Center handled 22 archaeological expeditions, 12 of which were officially sponsored by ARCE and 9 of these funded through ARCE; 4 research projects, 3 of which were funded through the Center; and 32 individual ARCE Fellows and Fulbright-Hays affiliates - not to mention the hundreds of scholars, students, businessmen, members, tourists, and other visitors that come through our doors each month with requests practical and impractical, valid and invalid, sane and insane.

In an effort to improve our coordination and assistance of all these different academic projects in Egypt, we have, over the past year, instituted a number of changes.

The Center is now open 7 days a week, from 9 to 5: Sunday through Thursday for business, and Friday and Saturday for mail and messages. At present, the Center library is available for use from 3 to 7 Sunday through Thursday, and 9 to 5 on Friday and Saturday. Later this year we hope to introduce changes that will allow us to open the library during business hours as well. These new hours were instituted in response to the new Egyptian business hours - 8:30 to 2:30 for public offices and 10 to 6 for the private sector - and have given us some needed flexibility in working with our Embassy and the different foreign missions as well.

At the initiation of the Executive Committee, we have also been fortunate to have, since May 1980, the services of an additional staff member, whose specific responsibilities are to keep continual liaison with the Antiquities Organization and to help the archaeological expeditions in locating supplies and other services in Cairo. I am happy to report that this new aid has been an unqualified success, and has substantially increased the scope and frequency of the services we are able to perform for these expeditions.

Since May, also, the Cairo Center has been involved in a project to adapt our houseboat "Fostat" for use as temporary lodging for ARCE personnel. I can report that the "Fostat" is now functioning as intended, and has made it possible for us to offer to our expeditions, Fellows, and officials room and board for short-term stays in Cairo. In the near future we also hope to have a functioning darkroom available on the "Fostat" for the use of expeditions.

I must also acknowledge the gratitude of the Center to the Library of Congress - in particular to Daniel Boorstin, the Librarian, and the Field Director of its Cairo office, Douglas Nicol - for transferring to the Center without charge - a Chevrolet Suburban van. Having this additional large-capacity vehicle will make our business in Cairo easier, and will give us some additional flexibility in arranging orientation tours for our Fellows.

This year our ARCE Fellows are investigating graffiti in the Aswan area, studying Ramesside tomb painters, recording inscriptions in Middle Egypt, copying Aramaic papyri in the Egyptian Museum, and searching for imported Greek pottery in museums and antiquities storehouses throughout Egypt.

Full-scale expeditions are much more numerous, and unfortunately I can't describe them all here. They range from teams of two to thirty-two; sites from Qasr Ibrim to Naukratis; and periods from the Paleolithic to medieval Islamic.

Among the more representative of this range of activities are the excavations at Hierakonpolis, where Walter Fairervis' team right now is working in a bureaucratic or religious residential area inside the archaic niched-brick gateway found in 1969. Last year, Michael Hoffman's crew worked in clearing the large rock-cut tombs of the immediate predynastic period. These excavations, together with the new work the Germans are doing in the archaic cemetery at Abydos and the work of the Oriental Institute on its Nubian material, is leading to a major review in our understanding of the events that led to the creation of dynastic Egypt.

At the Sphinx, Mark Lehner has completed a study and record of the statue and has made some new and unexpected discoveries in the bargain.

In Luxor, Kent Weeks' Theban Map Project has finished mapping the Valley of the Kings and its tombs, and has put together an aerial photographic survey of the entire necropolis. The first volume of the map is scheduled to appear this year.

Across the river, the Epigraphic Survey of the Oriental Institute, under Lanny Bell, has completed its recording of Tutankhamun's Opet Colonnade, and in the process has managed to identify a large number of fragments that complete the upper registers of these reliefs, never before recorded. This year also saw the publication of the first volume of reliefs from the temple of Khonsu and the long-awaited copies of the tomb of Kheruef.

William Y. Adam's team at Qasr Ibrim last year unearthed documents and domestic remains that give us a better picture of the Roman occupation of Lower Nubia.

Finally, I make special mention of ARCE's excavations at the medieval Islamic city of Fustat, in Old Cairo. Since 1964 George Scanlon has been patiently uncovering Egypt's earliest Islamic remains in this city, founded by Amr Ibn el-As in the early 7th century AD. For years the project has been one step ahead of the

bulldozers waiting to raze the site for public housing, and one step from dissolution due to the disappearance of the PL-480 funds with which it has been funded. Last year, I am sorry to report, both of these spectres closed in. After 11 years, the project has no more hope of funds - and ironically, in the way such things happen - on the verge of its most important and endangered discoveries. The earliest remains yet found, the first written documents found are in an area that is being covered under mounds of burning garbage and debris.

Apart from the monuments of Islamic Cairo, the Antiquities Organization has become alarmed in recent years by the loss of ancient sites to industrial and agricultural development all through Egypt, but most urgently in the Delta and the Fayum. This was the subject of an appeal issued at the Grenoble Congress of Egyptologists in 1979 and endorsed by the International Association of Egyptologists.

In this respect we can be proud that ARCE was one of the first missions to promote surveys in the most endangered areas of Egypt. I speak, in particular, of the Naukratis Project of the Universities of Minnesota and Missouri-Columbia, and the Wadi Tumilat Project, of the University of Toronto and ASOR, both of which are sponsored by, and in the latter case, funded through, ARCE.

I am most pleased to report, however, that the Cairo Center has been instrumental in developing and funding a new project that, this summer, will begin the first exhaustive survey of archaeological sites and monuments in the Fayum. Initial reaction in Egypt has been entirely positive and enthusiastic, and not just on the part of the Antiquities Organization and the archaeological community. The industrial and agricultural interests, and the Fayum governorate itself, are supportive because our survey will provide them with a clear and precise definition of those areas that can be developed immediately without endangering antiquities, and even more importantly, with a well-defined basis for negotiation with the Antiquities Organization for those areas that do contain ancient remains.

In short, I think we can justifiably say that things are not only moving at the Cairo Center, but looking up.

James Allen
Cairo Director

ARCE NEWS

The Cairo office of ARCE celebrated Mrs. Atteya Habashi's 20 years of service and personal concern for the Center on May 3, 1981, with a large and enthusiastic reception in the Center office. Among those present were friends, ARCE Fellows, heads and members of foreign archaeological missions, and members of the Egyptian Antiquities Organization. Director James Allen gave a touching tribute to Mrs. Habashi. Beforehand the staff presented her with an amber necklace.

Fourth International Conference for Meroitic Studies

From Nov. 24 to 29, 1980 in Berlin/GDR was held the Fourth International Conference for Meroitic Studies, organized by the Humboldt University and prepared by the Institute for Egyptology and Sudan Archaeology-Meroitic Studies. 67 scholars from 15 countries attended the conference, while 14 more scholars from several countries sent the contributions to the discussions.

In 1977, at the Third Meroitic Conference at Toronto, the four main papers (Hauptreferate) for the next conference were fixed:

1. Meroitic Social Stratification by Prof. A.M. Abdalla
Riyad-Khartoum
2. Meroitic Religion by Prof. N.B. Millet, Toronto
3. Meroitic Chronology by Dr. R.J. Bradley, Calgary-Cambridge
4. Meroitic Architecture by Prof. W.Y. Adams, Lexington, Ky.

Furthermore a working group for "Recent Research and New Discoveries" was established, which was headed by Prof. P.L. Shinnie, Calgary.

The main papers were printed and distributed among interested scholars between March and May 1980. 30 contributions to the discussion reached the conference while 26 reports on excavations and research projects were given within the working group Recent Research. The main papers will be printed under the title "Meroitische Forschungen 1980" as vol 7 of the series Meroitica, edited by the Institute of Egyptology and Sudan Archaeology. The publication shall appear in 1983.

Prof. S. Donadoni invited us to Rome for the Fifth International Conference for Meroitic Studies, which will be held in 1984. The following main papers shall be discussed:

1. Ethnoarchaeology in the field of Meroitic studies by
B.G. Trigger, Montreal
2. Application of Mathematical Methods in Meroitic studies
by S. Daniels, Calgary & F. Hintze, Berlin
3. Linguistic and Philological problems by R. Thelwall, Ulster.
4. Meroe and External Relations by L. Török, Budapest.

There will be 3 working groups: Napatan-Meroitic Relations (Abdalla, Riyad-Khartoum), Meroitic Art (Török, Budapest) and Recent Research and New Discoveries (P.L. Shinnie, Calgary). J. Leclant prepares a Unified Report on Archaeological Activities in the Sudan.

Books Available for Review for JARCE

- Kaul Theodor Zauzich, Hieroglyphen Ohne Geheimnis
- Madeleine Della Monica, La Classe Ouvrière Sous les Pharaons
- Marcelle Baud, Le Caractère Du Dessin en Egypte Ancienne
- Yair Evron, The Middle East: Nations, Superpowers and Wars
- Karl K. Barbir, Ottoman Rule in Damascus, 1708-1758.
- Charles E. Butterworth, ed., Averroës' Three Short Commentaries on Aristotle's "Topics", "Rhetoric", and "Poetics".
- Walter A. Fairservis, Jr., The Threshold of Civilization. An Experiment in Prehistory.
- Nejla M. Abu Izzeddin, Nasser of the Arabs.
- Peter Lancaster Brown, Megaliths and Masterminds.
- J. Vercoutter and others, Etudes sur L'Egypte et Le Soudan Anciens.
- Cahier de Recherches de l'Institut de Papyrologie et d'Egyptologie de Lille. Etudes sur l'Egypte et le Soudan anciens. No. 2.
- Cahier de Recherches de l'Institut de Papyrologie et d'Egyptologie de Lille. Etudes sur l'Egypte et le Soudan anciens. No. 3.
- Gertie Englund, Akh - une notion religieuse dans l'Egypte pharaonique.
- Barry J. Kemp and Robert S. Merrillees. Minoan Pottery in Second Millennium Egypt.
- Annelies und Artur Brack, Das Grab des Haremheb. Theban Nu. 78.
- Elmar Edel, Die Felsgräbernekropole der Qubbet el Hawa bei Assuan.
- Revista degli studi Orientali Vol. LIV Fasc. I-II.
- Roger S. Bagnall and Naphtali Lewis, Columbia Papyri VII. Fourth Century Documents from Karanis.
- Peter L. Shinnie and Rebecca J. Bradley, The Capital of Kush. 1.
- Dieter Arnold, The Temple of Mentuhotep at Deir el-Bahari.
- Peter Grossmann, Elephantine II.
- Horst Jaritz, Elephantine III.
- Christine Seeber, Untersuchungen zur Darstellung des Totengerichts im Alten Agypten.

Leslie S.B. MacCoull, ed., Coptic Studies.

Jürgen Brinks, Die Entwicklung des königlichen Grabanlagen des Alten Reiches.

Ye. S. Bogoslovsky, The Servants of Pharaohs, Gods and Private Persons. Studies on the social history of Egypt of the 16th and 14th cc. B.C. (in Russian).

Hans Goedicke
Book Review Editor JARCE
Dept. of Near Eastern Studies
The Johns Hopkins University
Baltimore, Maryland 21218

